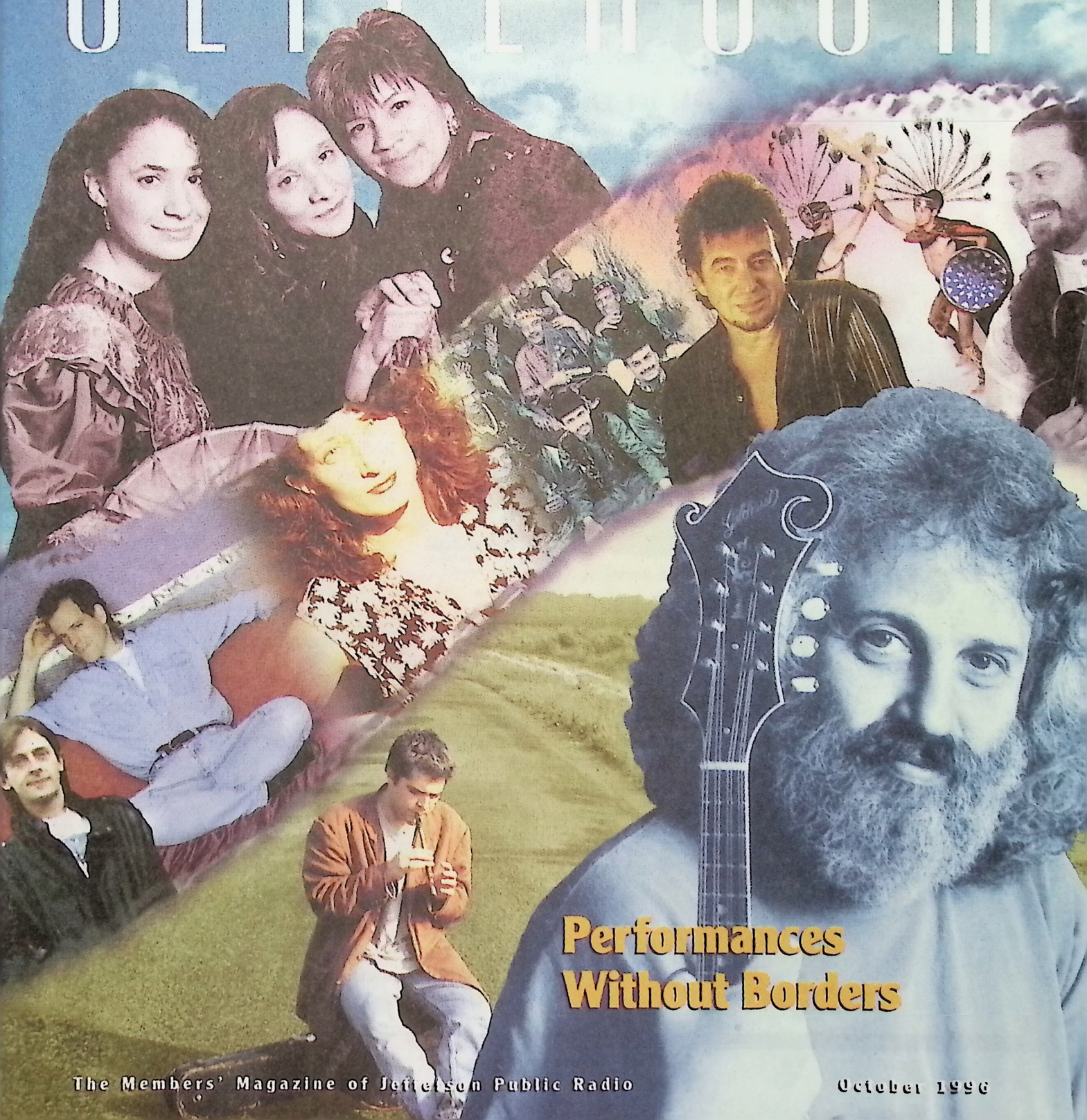


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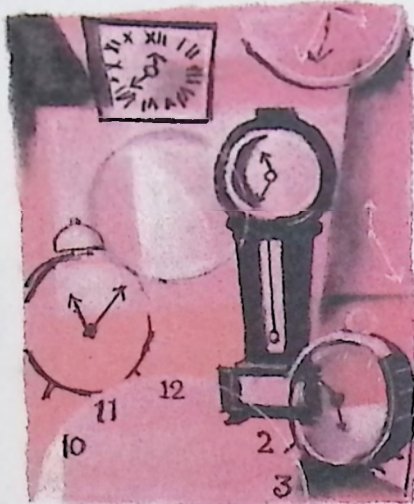
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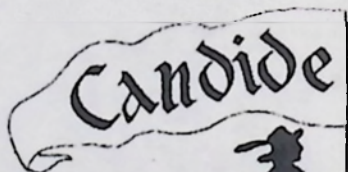
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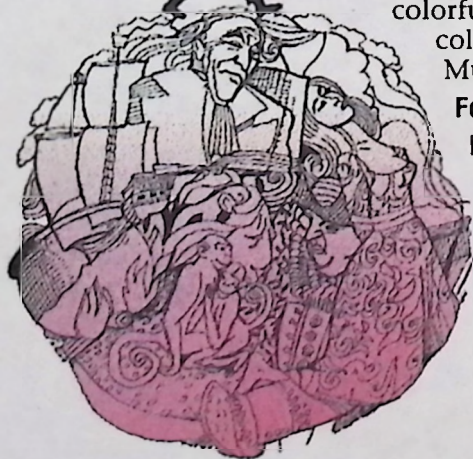
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The Rogue Valley Technology Fair will be held October 5. See next page for details.

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#### ON THE COVER

Many of the fine performing artists coming to the state of Jefferson in this year's One World and voxPOP series.  
See feature article, page 8.

The JEFFERSON MONTHLY Vol. 20 No. 10 (ISSN 1079-2015) is published monthly by the Jefferson Public Radio Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Application to mail at Second-class postage rates is pending at Medford, OR. The JEFFERSON MONTHLY is provided by the Jefferson Public Radio Listeners Guild as a service to its members. Annual membership dues of \$40 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

#### Jefferson Monthly Credits:

**Editor:** Eric Alan  
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**Production:** Impact Publications  
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**Printing:** Apple Press

# JEFFERSON

Monthly

OCTOBER 1996

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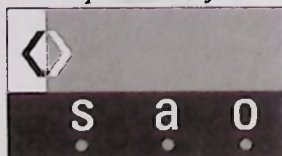
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# TUNED IN

Ronald Kramer

## The Canadian Way

During the summer I spent some enjoyable time vacationing in the French-speaking area of Canada. The trip renewed my opportunity to listen to the Canadian Broadcasting Corporation (CBC), which is always instructive. In part, it's instructive because the CBC does a good job, and in part because the media of another nation whose language and culture is reasonably similar to our own, offers a glimpse at the effects of the different media decisions made by nations.

Some things were immediately notable. Canadian citizens don't tend to have as many radio signals from which to choose as do Americans. Our approach to free-market media has tended to saturate the dial with signals. There are perhaps only half as many signals per capita available in Canada as in the US.

The CBC still operates in the fashion of a true radio network. It offers "programs," rather than just playing music, and it does so continuously with individual programs originating from different locations. The CBC also does live "remote" broadcasts—something which American radio networks long ago abandoned.

The Canadians also have a nearly totally relaxed sense of "formats." Apart from rock stations, which seem a thing unto themselves, the CBC's own stations offer a melange of popular (including folk) and classical music and wander rather seamlessly between these musical genres. They don't segregate classical music onto "all-classical" stations as we do.

Some of these distinctions aren't necessarily better choices than our own—although I have to confess that the reduced number of stations seems to make much more economic sense to me than our own Babel. The integration of classical music

also holds a bit of appeal. When I want to listen to classical music, I enjoy doing so without interruption and would, as a personal preference, probably prefer our own American "all-classical" approach. However, the Canadian arrangement somewhat demystifies classical music

“

CANADA HAS DEFINED  
MASS MEDIA AS A KEY  
ELEMENT OF NATIONAL  
CONSCIOUSNESS AND  
IDENTITY.

and, perhaps, holds the prospect of exposing larger audiences to classical music than would otherwise occur. In that sense the Canadian approach seems laudable.

What seems most striking to me about Canadian radio, however, is my renewed sense of the degree to which Canada has defined mass media as a

key element of national consciousness and identity. Some of the Canadian decisions seem a bit harsh on their surface such as the requirement that Canadian stations fill more than half of their air time with music recorded in Canada by Canadian artists. The policy reflects a clear, and somewhat understandable, attempt to avoid having American media simply "spill over" the border and dominate Canadian radio and television listening and viewing. Were that the case, Canada would culturally tend to develop as though it were simply our fifty-first state—an extension of US culture and interests. Canada's interest in fostering its own national identity, through control of the character of the information disseminated by radio and television, makes sense.

The effects of this approach become even more evident in terms of individual "programming" decisions. For example, I attended an outdoor band concert in Quebec with nary a Sousa march included. While marches by Walton and Canadian composers were there in profusion, there were also "fantasies" and other works which revolved around the exploits of Jacques Cartier and other Canadian cultural figures.

But one nagging question remains: If the Canadians have so consciously used radio and television to reinforce shared cultural images and goals, what does our own media system reflect of the U.S.? We have no national commitment to use our mass media for any particular purpose—except the promotion of commerce—and the values and cultural icons our media reflect flow from pens which are geared entirely toward achieving a rating point increase.

The closest we come to consciously and purposefully reflecting our own culture in our media may be on the 4th of July, and at Christmas time, when our radio and television programs take some note of these celebrations in their content.

The Canadians have a clearly evident national policy for communication. We don't. Our policy seems to be "roll the dice and see what happens" with one exception: public broadcasting.

After nearly two years of national debate about the federal government's role in funding, and preserving, public broadcasting, it seems worthwhile to note that public broadcasting stands out as an exception to this game of chance with our national sense of self-image. Perhaps that's the best reason why the federal government, and our nation, have a vital stake in assuring that public broadcasting continues in America. □

Ronald Kramer is JPR's Director of Broadcasting.



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# SPEAKING OF WORDS

Wen Smith

## Framing the Lie Direct

Rhetoric, an ancient art, takes a lot of bad-mouthing these days. That's not because rhetoric is a bad thing, but because it's so often used for bad ends.

The ancient Greeks formulated scores of techniques used by speakers to impress and persuade: Brevity, Simplicity, Familiarity, Understatement and Exaggeration. With an arsenal of such techniques you can turn on enough rhetorical charm to keep almost any audience awake and eager to follow you anywhere.

Still, like all arts, rhetoric can be done badly. It can be hollow, empty of real meaning or reliable truth. And it can be inflated, full of hot air, twisted by foul motives.

Consider some rhetorical devices heard and seen in print today.

One of the simplest is Repetition. Remember when President Bill Clinton said that all his political opponents do is say, "No! no! no! no! no! no! no! no! no!" Nine *no*'s, each accompanied by a pounding on the lectern. Very effective, despite the pounding. Everybody loves repetition. It imitates the heart.

Another rhetorical device is Balance. Put two parts of a thought into the same or similar patterns and you produce the memorable. We applauded when President Kennedy urged, "Ask not what your country can do for you—ask what you can do for your country."

We didn't complain, perhaps didn't even notice, that he had turned America's traditional philosophy on its head. In a republic, the country should serve the people, not the other way around.

Our third device, Alliteration, puts together two or more words that begin with the same sound to create a memorable phrase. Remember Spiro Agnew's "nattering nabobs of negativism"? Politicians and pundits alliterate alike. When White House media director Mike McCurry tagged freshman Republicans in the House as a "gruesome group," his alliterative phrase pinned a tail on the elephant—whether the ele-

phant deserved it or not.

A fourth device is Rhyme. A rhyming phrase, even tasteless rap, can charm young and old alike. Dr. Seuss did it a thousand-fold in such wonderfully rhetorical pieces as "The Cat in the Hat." You and I and the politicians can do it, too.

Fifth? Few rhetorical devices are more effective than the bald-faced falsehood, what Shakespeare called "the Lie Direct." Examples flood the media. The *Washington Post* declared editorially that the current Congress, the 104th, has been "the least productive Congress in the history of America." Palpable hot air, the Lie Direct. Still, many are certain to believe it. To those who want to believe, hot air is more convincing than truth.

This spring Senator Bob Dole came up with a rhetorical *tour de force*. To fellow Republicans who were holding firm for a balanced budget he remarked, "Enough is enough!" Brief, simple, familiar, repetitious, balanced, alliterative, rhymed, understated—all these rhetorical virtues in three words.

Rhetoric's bad rap results from its being used for its worst, not its best purposes. Today's political rhetoric is defaced by the Lie Direct, by pounding repetition, by balanced phrasing of off-balance ideas, by alliterative hollow hypocrisy, by rhyming phony baloney.

Alas, empty rhetoric works. But enough is too much. ■

Wen Smith's commentaries are heard occasionally on *Monitorradio*. He writes a syndicated column, and his essays appear regularly in *The Saturday Evening Post* and other publications.





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## Saturday April 12, 1997 8pm, in the Craterian Ginger Rogers Theater Georges C. St. Laurent, Jr. Steinway Celebrity Concert featuring Croatian pianist



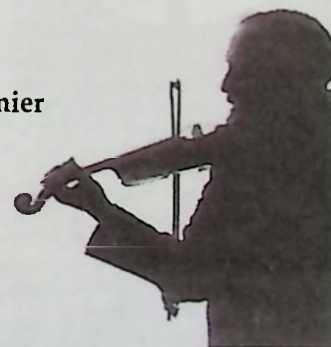
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# JEFFERSON OUTLOOK

Russell Sadler

## Taking the Initiative

There is no point in whining about it. Oregon voters face nearly two dozen measures on the November ballot. Seven were put there by the Legislature unable or unwilling to decide the issues. The other 17 were ostensibly put there by "the voters," although most sponsors bought their way onto the ballot with paid signature gatherers. These initiatives represent the hidden agendas of lobbyists, interest groups and sponsors rather than the spontaneous demands of "voters."

Despite the increased corruption of Oregon's initiative process, these measures will be on the ballot and those that pass become law. A growing number of voters simply vote "no" on all initiatives to protest the corruption of the initiative process. But most voters take the measures seriously and weigh each one. It is the same process most legislators go through when they face a lengthy list of legislation toward the end of every legislative session.

The initiative process makes Oregonians their own lawmakers. Most lawmakers want to know what each piece of new legislation will cost and where the money will come from. Eleven of November's ballot measures have major financial implications. In Salem, all bills with financial consequences are sent to the budget-writing Ways and Means Committee. What follows are some of the issues considered by legislators responsible for spending your tax money:

Ballot Measure 47 is Bill Sizemore's latest property tax limitation initiative. It reduces property taxes to 1994 levels or 1995 levels less 10 percent, whichever is lower. It limits assessment increases to 3 percent a year, regardless of the actual increases in market value. There is no appreciable cost to state or local governments for adminis-

tering this change in tax law. Measure 47, however, has the largest revenue impact of any measure on November's ballot.

Schools and local governments would lose \$1 billion during the first two years. The state would actually gain an estimated \$30 million because lower property tax deductions on state income taxes means higher income tax revenue. But the increased state revenue is meaningless because the state will be pressed to replace the money schools districts lose in property taxes with revenue from state income taxes just as 1990's Ballot Measure 5 did. Unlike Ballot Measure 5, there is no

way to replace Measure 47's lost property tax dollars without raising state income tax rates. This is the reason the Legislature has been unwilling to pass Sizemore's latest property tax limitation.

In the past, Oregon voters exhibited little concern with the fiscal tradeoffs hidden in initiative petitions. Voters assume the Legislature is elected to solve these problems. After Measure 5 passed in 1990, polls showed 70 percent of the voters expected the Legislature to reform the state's tax system and refer a better-balanced tax system to the voters. The Legislature has not done that. Instead it reduced state income tax revenues previously appropriated to the state's colleges and universities and agencies from state parks to fish hatcheries. Then lawmakers raised fees on everything from tuition to hunting and fishing licenses while relying even more heavily on the state income tax to finance schools. Veteran lawmakers often call such tax reform schemes "a shift, not a gift." The initiative's sponsors are usually the "shiftors," the rest of the taxpayers are the "shiftees."

Since "he who pays the piper calls the tune," Measure 5 centralized educational

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WHERE DO YOU THINK  
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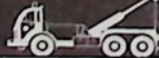
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
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policy in Salem's legislative and educational bureaucracy, leaving local school boards less able to respond to the demands of local constituencies. The conservative mantra says government closest to the people is most responsive and governs best. Measure 5 has had just the opposite effect. Many once-enthusiastic lawmakers now fear Sizemore's Ballot Measure 47 will further concentrate power in Salem at the expense of local school boards.

Ballot Measure 42 requires annual student testing in verbal and math skills in grades four through 12. Any why not, you argue? Isn't it a good idea to see how well the schools are teaching our children? Most lawmakers think it is a grand idea until they see the price tag. It takes about \$525,000 to come up with the test in the first place. It costs between \$2 million and \$7 million a year for continuing administration. Measure 42 does not specify whether the state or local school boards will pay for administration of the tests. The measure does not provide any revenue to pay for the tests. It is an unfunded mandate on the state. Annual student testing is a hardy biennial in the Legislature. It dies in committee regularly because most lawmakers decide there are better ways to spend \$7 million a year in tax money.

You will make these decisions in November. Will you spend tax money for annual student testing, for more prisons, for shifting the cost of a growing state from business property to personal income? Where do you think the money should come from? What taxes will you raise to pay for it? If you are unwilling to raise taxes, what budgets are you willing to cut? Legislators make these decisions every session. The interest groups who bought their way onto the ballot for all these measures want you to substitute your judgment for the judgment of elected lawmakers who had six months to look them over. What will you decide? 

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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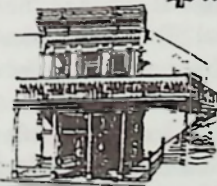
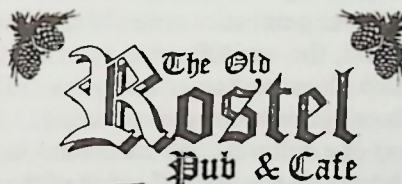


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*The One World and voxPOP performance series reach beyond all boundaries.*

**T**he astonishing array of creations that appears worldwide offers a testament to the rich diversity of the human imagination, and to the nearly limitless ways and beliefs that humans can adopt and build a society around.

No better microcosm of this will be offered to local residents in the upcoming year than in the two performing arts series to be co-sponsored by the Southern Oregon State College Program Board and Jefferson Public Radio: the annual One World series; and the new series called voxPOP - The Contemporary Singer/Songwriter Concerts. The award-winning One World series, now in its fourth year, will bring music, dance, and even acrobatics across long distances of cultural time and tradition. Meanwhile, the voxPOP series will showcase the best of a musical tradition closer to home: that of an individual musical artist putting his or her personal vision to song.

If there is any one cultural contrast evident in the two series, it's the approach towards the original vision of the individual, versus the power of the traditional. The performances in the One World series are largely drawn from cultures in which tradition is revered, and the individual performers' primary role is to carry on creative expressions which date back hundreds or even thousands of years. In the voxPOP series, in contrast, the American preference for the new and original is in evidence. Note that with singer/songwriters in this country and day, one of the most damning criticisms leveled at a performer is that "it's all been done before." While in most of the cultures from which the One World performances are drawn, that it's been done for hundreds or thousands of years before is exactly the reason for doing it again.

Not that the One World performances in this year's series stand apart from modernity, or the changes that globalization brings. On the contrary. This year, perhaps more than in other years, One World will feature performances which reach across boundaries to include both tradition and the integration of modern perspectives. The cross cultural perspectives are a particularly fascinating blend.

Whether you prefer beautiful creations rooted in distant ancient traditions, or the troubadour speaking to modern local experience, each series has much to offer, from some of the finest performers on the planet.



Cheryl Wheeler



Joe Henry Photo: W. Claxton

ARTICLE BY  
*Eric Alan*



# ONE WORLD

Six performances comprise this year's One World series, spanning a wildly diverse collection of traditions, cultures, and forms of expression. From the end of October through the beginning of May, the Rogue Valley will thus be blessed with a variety of worldly masters of performance.

The series will begin on October 30 at the Southern Oregon State College Music Recital Hall with a Celtic music festival featuring a unified collection of individual stars. Billed as Moloney, Sands & Horan with Seamus Egan, the ensemble will actually include five performers who cross between pure Irish tradition and Irish-American influence. Leading the charge is Mick Moloney, a native of County Limerick in Ireland, who long ago gained a reputation as one of Ireland's finest tenor and banjo players. He maintains a vast knowledge of traditional Irish and Irish-American songs. Alongside him, also bridging the distance between tradition and modern concerns is Tommy Sands, who brings both a reverence for traditional songs and stories, and a politicized look at modern Irish conditions, in the tradition of many protest singers. Winifred Horan will be appearing in this context primarily as a traditional Irish fiddler, though she is also a nine-time winner of the North American Irish Step Dancing Championships. Her dynamic, internationally recognized playing will merge well with that of Seamus Egan, an incredibly accom-

plished multi-instrumentalist still only 26 years old. Egan is a recognized master on flute, tin whistle, banjo and mandolin—by the age of 15, he had already won the All-Ireland competition on each of the four instruments. He has deep roots in the traditional forms of Irish music for such a young soul; but has branched out in his solo music to incorporate elements of world music, jazz, and other influences. He (along with Winifred Horan) created the soundtrack music for the award-winning film *The Brothers McMullen*; he composed music for *Dead Man Walking* as well. The musical ensemble will be joined by the unbilled but equally impressive step dancer John Jennings, an athletic dancer who—despite being American by birth—has won the World Irish Step Dance title in Ireland. The combination of the five will

put on a spirited show which will include both the lighthearted side of Celtic music, and such difficult topics as the Irish potato famine of 1845, and the resulting impact of the Irish on American life.

Just less than two weeks later on November 11 in the same hall, ambassadors of a radically different tradition will appear in Ashland. The Sabri Brothers, devotees of the music of the Sufis—the mystics of Islam—will bring their ethereal Qawwali music to town. Qawwali music is an ecstatic music made most familiar to American ears by Nusrat Fateh Ali Khan; but the Sabri Brothers are equally famous in their Pak-



Martin Taylor

Sands, Horan & Maloney



Seamus Egan

Photo: D. Katzstein

## THE ONE WORLD AND VOXPOP SERIES AT A GLANCE

### One World

Wednesday, 10/30/96—Celtic Music Festival. 8pm, SOSC Music Recital Hall. Reserved seating only. General public: \$19. SOSC students: \$10.

Monday, 11/11/96—The Sabri Brothers. 8pm, SOSC Music Recital Hall. Reserved seating only. General public: \$22. SOSC students: \$11.

Friday, 11/15/96—David Grisman & Martin Taylor. 8pm, SOSC Britt Ballroom. General Admission. General public: \$22. SOSC students: \$14.

Friday, 1/31/97—Ulali. 8pm, SOSC Music Recital Hall. Reserved seating only. General public: \$22. SOSC students: \$11.

Sunday, 2/16/97—The Peking Acrobats. 7:30pm, North Medford High Auditorium. Reserved seating only. General public: \$22 and \$17. Children 12 and under: \$15 and \$10. SOSC students: \$10.

Sunday, 5/4/97—Ballet Folklorico "Quetzalli" de Veracruz. 8pm, The Craterian Ginger Rogers Theater. Reserved seating only. General public: \$20 and \$16. Children 12 and under: \$14 and \$9. SOSC students: \$9.

One World season tickets are on sale for \$119 to the general public; \$59 to SOSC students. Season ticket purchasers for One World will receive priority reserved seating, substantial savings and a free Putumayo World Music CD. Individual ticket orders can also be placed now but will not be filled until October 14. To receive a free One World brochure or to order tickets, call (541)552-6461. Tickets may also be ordered in person or by mail at SOSC Stevenson Union, Room 321, Ashland OR 97520. On October 14, individual tickets will go on sale at Cripple Creek Music, Ashland; the Educational Resource Center (lower level, Rogue Valley Mall), Medford; and at the SOSC Stevenson Union Raider Aid.

### voxPOP

Friday, 11/22/96—Joe Henry. 8pm, SOSC Britt Ballroom. General admission. General public: \$16. SOSC students: \$9.

Saturday, 1/11/97—David Wilcox. 8pm, SOSC Music Recital Hall. Reserved seats only. General public: \$18. SOSC students: \$9.

Friday, 2/28/97—Greg Brown. TWO SHOWS: 7:30pm and 9:30pm, SOSC Music Recital Hall. Reserved seats only. General public: \$18. SOSC students: \$9.

Friday, 4/4/97—Doug MacLean, Cheryl Wheeler. 8pm, SOSC Music Recital Hall. Reserved seats only. General public: \$19. SOSC students: \$12.

Saturday, 5/10/97—Patty Larkin. 8pm, SOSC Music Recital Hall. Reserved seats only. General public: \$19. SOSC students: \$10.

VoxPOP season tickets are on sale for \$83 to the general public; \$42 to SOSC students. Season ticket purchasers for voxPOP will receive priority reserved seating and substantial savings. Individual ticket orders can also be placed now but will not be filled until November 4. To receive a free voxPOP brochure or to order tickets, call (541)552-6301. Tickets may also be ordered in person or by mail at SOSC Stevenson Union, Room 321, Ashland OR 97520. On October 14, individual tickets will go on sale at Cripple Creek Music, Ashland; the Educational Resource Center (lower level, Rogue Valley Mall), Medford; and at the SOSC Stevenson Union Raider Aid. All proceeds from the voxPOP series benefit the Jefferson Public Radio Listeners Guild.



istani homeland, and of equal virtuosity and soul in performance. Qawwali music is a hypnotic blend of four voices, tablas, and harmonium, creating otherworldly grooves through long pieces which reach gradual crescendos. Though the devotional poetry the music is woven around may be impossible for untrained American ears to translate, the spirit which infuses it is universal. It's an experiential high which aims, for both performer and listener, to provide a method of worship—to induce a mystical ecstasy connecting directly to the greater being. The Sabri Brothers have been successful in creating these ecstatic connections across a career that spans close to forty years, since they first crossed the boundaries of tradition to make a record in 1958, which quickly brought them Pakistani fame. In more modern times, they have recorded for Peter Gabriel's Real World label, among others—bringing ancient sacred tradition to the modern studio and stage.



Sabri Brothers

The Peking Acrobats



Whether the next One World performance may be termed "American" is a matter of perspective. The three tribal women of the group Ulali reject being called Native American, because "our blood and people are older than America, and we don't recognize the borders." Their origins are indeed tribal, though, and from within what is popularly known as

music altogether. The Peking Acrobats will bring their defiance of gravity and human limitation together in a performance that may have been the original definition of the phrase, "do not try this at home." The twenty-four members of the Peking Acrobats perform feats of gymnastics, juggling, balance and bicycling that stem from the traditions of Chinese carnival reaching back into the Ch'in Dynasty (225-207 B.C.). Eighteen years isn't very long, as far as a dynasty goes, but the entertainment legacy is amazing. Feats involving improbable stacks of chairs, tables, bodies, bowls of water and seemingly impossible movements between them all will undoubtedly provide the most heart-stopping moments and sheer amazement of the

One World series. And though twelve people riding one bicycle may only sound like an imitation of certain public transportation systems, in this context the result is a spectacular demonstration of agility and grace.

Finally, as one of the grand opening performances in the newly-remodeled Cra-

Worshipping at an entirely different altar will be David Grisman and Martin Taylor, who will appear at the SOSC Britt Ballroom, only four days later (November 15). Though David Grisman's status as the world's premier mandolinist has mostly been earned through his personal compositions—hybrids of jazz and bluegrass—here he will be joined with virtuoso guitarist Martin Taylor to kneel down in front of the great traditions of American jazz. Pairing Grisman with a Scotsman like Taylor to explore the great American jazz and its vintage instruments might seem odd, at first. But anyone who has heard their exquisite album which does the same, *Tone Poems II*, will understand. Grisman and Taylor's musical sensibilities are perfectly matched, and their reverence for the music is undeniable. On record, the duo treat nineteen songs spanning seventy years of American jazz, from Gershwin to Ellington to Corea, on 41 vintage instruments which are featured performers as much as the composers or players. The sensitivity of Taylor and Grisman to each other's individual talents is undeniable. This may be because they're no strangers, having first met in 1980 while both a part of Stephane Grappelli's band. Taylor, named as one of the world's guitar greats by no less than Chet Atkins, will not need to worry about standing in Grisman's fuzzily-bearded shadow.

America. Two of the women (Pura Fe and Jennifer Kreisberg) come from the Tuscarora tribe in North Carolina, while the third (Soni Moreno-Primeau) is of Apache and Mayan ancestry. The three women combine a cappella singing and percussion with the music and language of many Native American peoples, as well as English—the language of the people which has caused the essential downfall of the Native American population. The music they create is at once odd and familiar, with tight chanting harmonies that draw on both ancient traditional music and contemporary expressions. It is mystical music, as reverent as the cultures it draws from; and also strikingly original and modern. The group has found its career booming of late, with credits spanning from the recent Olympic games in Atlanta, to collaborations with the Indigo Girls and Robbie Robertson, to appearances at the Smithsonian Institution, and the United Nation's 4th World Pre-Conference on Women. Their name derives from a tribal name for the song of the wood thrush, and it is an unusual song indeed. Ulali will perform in the SOSC Recital Hall on January 31.

On February 16, in the North Medford High Auditorium, the series will turn in an entirely different direction—thousands of years back in tradition, and nearly beyond

terian Ginger Rogers Theater in Medford, and in celebration of the Cinco de Mayo holiday (actually occurring the day before, May 4) Ballet Folklorico "Quetzalli" will arrive from the Mexican state of Veracruz. Twelve dancers will present a program of the traditional dances of Mexico, with all the brilliant color of costume and equally bright spirit for which the dances are known. They'll be backed by the six-member musical group Tlen Huicani, a virtuoso group known as particular masters of music centered around the *harpa jarocho*, or folk harp of Veracruz. The work of Tlen Huicani has stood on its own, in the 23 years since the group's inception; they have traveled over fifty countries as musical ambassadors during that time, exploring not only the music of Mexico, but other Latin American countries as well. Combined with the traditional dance, which ranges from barefoot dances with native tribal origins to acrobatic ceremonial dances and love dances which include (romantically enough) machetes and beaded bottles.

As most One World performances have traditionally sold out, tickets are best purchased in advance. See the sidebar for more information.



# VOX POP

## THE CONTEMPORARY SINGER/SONGWRITER CONCERTS

The voxPOP series will showcase some of the best songwriters currently practicing their craft—both familiar and deserving recognition. With one exception (Scotsman Dougie MacLean), the series will bring performers to town whose origins and perspectives are American. Much as with the One World series, voxPOP will present five concerts from November through May, with all but one occurring in the beautiful SOSC Music Recital Hall.

Joe Henry will be the artist to debut the series on November 22, and an auspicious beginning it is. Over the course of half a dozen albums and about a dozen patient years, Joe Henry has become recognized as one of the country's finest songwriters. Poetic, soulful, and lately with a biting rock edge, Henry's memorable music is only now beginning to gain the audience justified by



Patty Larkin

his critical acclaim. His second major-label album, *Shuffletown*—a classic that featured such guests as jazz trumpeter Don Cherry—caused *Billboard Magazine* to compare him to Van Morrison and the great storytelling songwriters. Inexplicably, though, it didn't propel him to widespread fame, and he has returned to an independent label for the three albums which have succeeded it. *Short Man's Room*, another exceptionally strong album, featured Joe in collaboration with the Jayhawks, a Minnesota band whose harmonies and songs have earned them a national following in their own right. And the newest CD, *Trampoline*, is perhaps Henry's strongest and hardest rocking ef-

fort to date. His concert will likely feature many of those songs, which will be familiar to Jefferson Public Radio listeners, as he



David Wilcox

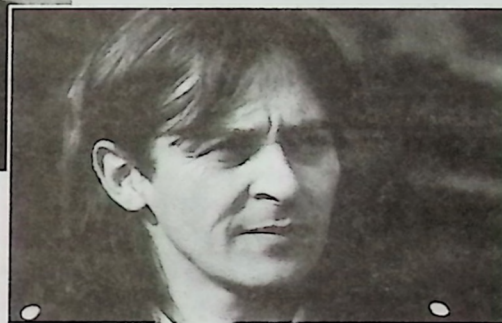
has become a favorite of JPR's air staff. The much-anticipated concert will be held in SOSC's Britt Ballroom.

Next in the series is another songwriter whose skills and longevity on the music scene are only beginning to bring him the recognition he has long deserved. David Wilcox has been putting out intimate, beautifully polished albums for the past ten years—music which has walked a graceful line between folk and melodic rock. He may be familiar to long-time Britt Festivals fans, from his opening gig for John Prine several years ago. He has continued to grow artistically since then, becoming an artist of great emotional dynamics, equally capable of passionately effective songs on both introspective and social subjects. He brings a light wit to each. He prefers high energy music with what he calls "elbow chords," referring to big chords that a pianist would need to throw his elbows out to properly pound; he also experiments with alternate tunings frequently. His most recent CD, *Big Horizon*, finds him in a hopeful place in his

life, resolving heartache which infused a couple of his earlier albums (but made for poignant music). Wilcox will be appearing

January 11, ringing in the new year properly in the SOSC Recital Hall, where all the season's remaining voxPOP concerts will be.

Third in the series will be a man who hardly needs introduction to local residents by now: Greg Brown. Rarely has the street buzz on an artist been as strong, locally, as it has been for Greg here in the past



Dougie Maclean Photo: Scotsman Publications

two years. Such a buzz was a long time coming: he's recorded no less than eleven albums for Red House Records, largely eschewing the music business games for a more stable, grounded life in his native Iowa. There he writes his exceptionally vivid and soulful songs and sings them in his remarkably deep and perfectly gravelly voice, spanning folk, blues, rock and occasional jazz influences—with a band on many albums, including the recent instant classic *The Poet Game*—but most effective solo, in concert, with a single acoustic guitar, as his newest album, *The Live One*, demonstrates. Two years ago, Brown opened for Leon Redbone at the Britt Festivals, and frankly blew him off the stage with the passion, humor and absolute honesty in his songs and unassuming stage presence—a nearly impossible act to follow, as

CONTINUED ON PAGE 25



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# NATURE NOTES

Frank Lang

## Mare's Eggs

One of Oregon's more unusual spots is Mare's Egg Spring, located on the northwest edge of Upper Klamath Lake, where the Cascade Mountains meet the flat valley of the Wood River. This clear cold spring, whose temperature never fluctuates much from 36° to 40°F. at any season, is the habitat of an unusual large form of the blue-green alga, *Nostoc pruniforme*, known locally as mare's eggs.

We used to think that mare's eggs were the rare alga *Nostoc amplissimum*. Not so. Dr. Richard Castenholtz and his student Walter Dodds from the University of Oregon have identified our mare's eggs as *Nostoc pruniforme*, a far more common species. What is unusual, however, is the large size the species reaches in the clear still waters of the spring.

The spring, a quiet pond of about an acre, flows into Crane Creek a few hundred yards away. It is surrounded by *Populus tremuloides*, the quaking aspen, *Spiraea* and other wetland species. The place is beautiful at any time of year, chartreuse green in the spring with the young aspen leaves, darker green in summer with the oval aspen leaves that shimmer in the wind, brilliant yellow in the fall as the leaves turn color, and in winter the white barked aspen trunks and branches stand in stark contrast to the somber brown surroundings.

Look into the crystal clear waters of the spring and you will see what look like cobblestones. It is not covered with stones, however, but with mare's eggs.

Mare's eggs are large colonies of millions of chain-like filaments of *Nostoc* embedded in a gelatinous substance covered by a dark, tough rind. Some colonies may reach a foot across, though most are smaller. They reproduce asexually by form-

ing small nodules by simple cell division that seem to extrude through the skin of larger colonies. Curiously, sexual reproduction has never been observed in any blue-green alga by voyeuristic phycologists who study such phenomena.

How did mare's egg get its common name? It has been suggested it was because of another very common aquatic plant in the Klamath marsh, this time a flowering plant, not an alga, the genus *Hippuris* or Mare's Tail. Some wit saw the *Nostoc* on the bottom of the spring and suggested they came from the Mare's Tail. A likely ex-

planation? Who knows with common names.

To reach the spring drive north from Rocky Point along the west side of Klamath Marsh until just before the road turns east toward Fort Klamath. The spring is just below the highway. If you visit the spring, please do not disturb the algae. If you try, you may find how deep and cold the deceptive crystal clear water is. ■

WE USED TO THINK

THAT MARE'S EGGS

WERE THE RARE ALGA

*NOSTOC AMPLISSIMUM*.

NOT SO.

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Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



# Getting It Write '96

## A Writer's Work Party

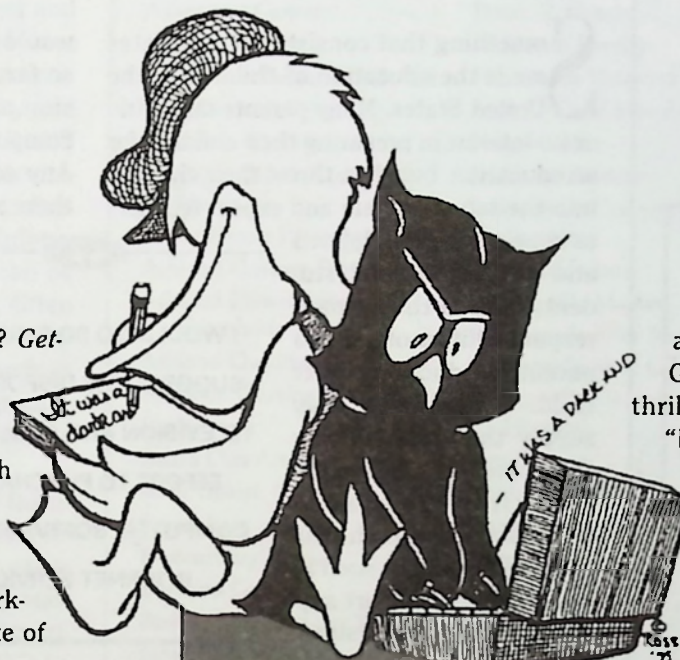
Party or learning experience? *Getting It Write '96* is planned as the latter, but as happened in October last year, when two hundred people with common literary goals get together, it often turns into a lot of both.

The 1996 undertaking is an enlargement on 1995's package of workshops for writers on Oregon Institute of Technology's Klamath Falls campus, planned for October 11 through 13. Conference planners have increased the number of workshops to twenty-nine. Last October, eleven writer/leaders conducted a like number of classes for the 175 assembled participants. To accommodate the increased topics this year, workshops will be led by twenty-one active short and long fiction writers, nonfiction authors, screen writers, playwrights, poets, editors, agents and publishers, recruited from San Diego to Seattle.

The Klamath Writers Guild, a force of fifty published and unpublished writers and poets, puts the program together each year (this being their second) with the aid of OIT's Department of Extended Studies. The Columbus Day weekend has been scheduled for the event; participation will continue to be limited to the first 175 participants signed.

"This keeps each of our workshop participation classes smaller, allowing more individual involvement," project director William Huntsman revealed. Many of last year's participants have signed to return, with over one hundred paying registration fees by the end of August. But there are still some openings at \$120 (\$105 for students), he noted.

This year each registrant can take in as many as thirteen workshops, choosing among agent Elizabeth Wales' "Some Unorthodox Advice On How To Get Published, As Well As The Usual Dogma;" soap writer



**WORKSHOPS WILL BE LED  
BY 21 ACTIVE SHORT AND  
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NONFICTION AUTHORS,  
SCREEN WRITERS,  
PLAYWRIGHTS, POETS,  
EDITORS, AGENTS AND  
PUBLISHERS, RECRUITED  
FROM SAN DIEGO TO  
SEATTLE.**

and New York Times bestseller Linda Grover's "Let Dialogue Create Action;" thriller author Terry Kreuger's session on "Who's Telling This Story, Anyway?;"

mystery author and DreamWorks staff writer William Relling Jr.'s "Foreshadowing, A Promise Between Author and Reader;" Film analyst and editor Katherine Herbert's "Writing Scripts Hollywood Will Love;" Steven and Christina York,

magazine editors and writers, on "Outlining A Book In An Hour;" publisher/poet/nonfiction author Robert McDowell, discussing "Capture the Moment, A Narrative Approach to Poetry;" playwright Donna Albro on "Bridging the Gap—A Multicultural Adventure in Storytelling;" publisher/author/short story writer John M. Daniel on "Rules and Tools to Short Fiction;" actress/writer Yvonne Nelson Perry on "Bringing Characters to Life;" writer lecturer Matt Pallamary covering "Intuitive Approaches to Fiction Writing;" 1995 Bram Stoker Best Horror Award winner, author/poet Michael Arnzen discussing "Exposition in Fiction;" "Ninja" poet Bill Wilkins explaining "Ninja Poetry;" fiction/nonfiction author Robin Cody on "Using Natural Imagery to Enhance Your Writing;" Vella Munn, the author of thirty-one novels, on "The Business of Writing;" film and print agents Anna Cottle and Mary Alice Kier on "Rejecting Rejection by Redirection;" award-winning publisher Margarita Donnelly on "The Nuts and Bolts of Getting Published;" and executive editor/poet Robert McDowell on "Publisher/Author Relationships."

In addition to the individual workshops, a series of two-leader sessions known as "blitz workshops" will also be held, covering such topics as "Adapting Books to Film," "Writing Tight," "So You Thought You Were Writing a Novel," "Poetry or Prose, It's All Good Writing," "Free for All, Ask Away," "When In Rome,"

CONTINUED ON PAGE 17

ARTICLE & ART BY  
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# ONLINE

Joe Loutzenhiser

## Computers: Not Just for Geeks Anymore

Something that consistently infuriates me is the education of children in the United States. Many parents take little or no interest in preparing their children for an education, but then throw their children into the school system and expect teachers to cope with undisciplined and underdeveloped students. One of the primary responsibilities of being a parent is educating your child. Schools can only supply the many details; the core of education comes from the home. A home abundant with educational resources, such as books, magazines, art supplies, outdoor excursions, and, most of all, interested parents, will ensure a child's success far better than any school.

For good or bad, computers are our future. They have crept into most aspects of our lives. Soon the majority of jobs will entail the use of a computer and require computer literacy. With computers so prevalent, those with superior computer skills will excel. The United States economy is moving from manufacturing to information and services. In trendy Toffler terms, from Fourth wave to Fifth Wave. Computers and communications will be our tools instead of mills and assembly lines. There is a danger in this transition: It may be that there are fewer, maybe far fewer, family wage jobs in the new information economy than there were in the industrial economy. Any edge a potential employee has over another will be helpful in the competition for available jobs.

For the education of children, a computer in the home and an Internet connection are essential in this new environment. A computer should be fourth in priority behind The Three R's. For many families this

would be a financial stretch, but I would go so far as to suggest the disposal of television and cable in an effort to purchase a computer, software, and Internet service. Any educational benefits of television, if there are any, would be compensated by the computer.

“  
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SUGGEST THE DISPOSAL OF  
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EFFORT TO PURCHASE A  
COMPUTER, SOFTWARE, AND  
INTERNET SERVICE.”

I also feel that a computer in the home is more valuable than computers in the schools. It would be optimal to have, “a computer on every desk,” in the classroom, but nationally our communities do not value our children's education enough to fund such an investment. Schools rarely have the financial means to provide satisfactory education, let alone the perceived luxury of a computer for every child. Schools need to focus on getting better educational materials and paying their teachers more. Comprehensive computer use will have to come later once these problems are solved. This leads us back to a computer in the home.

Any kind of computer will do. An IBM compatible running Windows or a Macintosh are both good, although the Macintosh is not often used in the business world and Apple's future is somewhat in question. But the kind of computer and operating system is really not the point. Even a Linux machine or a BeBox would be good (although a Nintendo or Sega would not). It's exposure to computers and computing concepts that provides the education. As much as companies would like you to believe that their operating system is different and better than others, you really do the same things on each. Choosing becomes a matter of personal preference. They all have a WIMP interface (windows, icons, menus, pointers) and most of the operational con-



cepts are the same. Now even the menus of application software, regardless of platform, are alike. Choosing an Internet service provider (ISP) is much the same. There are national online services that provide Internet access such as America Online or CompuServe, regional ISPs such as AT&T and Teleport, and local IPSs such as Jeffnet, InfoStructure, and CSDNet here in the Rogue Valley. I like Jefferson Public Radio, so I chose Jeffnet.

With proper supervision, the Internet can be a vast resource of educational and reference materials. But again, it provides value in the teaching of computer concepts. The Internet was originally created by and for those who use computers, and it still carries that spirit. The Internet is an immense community of computer users sharing computing information and opinions. Just about any computer question can be answered if asked in the right place. Often the answers reside in frequently asked question files (FAQ's) or in databases, such as Microsoft's Knowledge Base. Newsgroups, although often a bit coarse, can also be helpful.

The computer and the Internet, taken together, are an invaluable educational resource for the home. Children with exposure to these resources will more easily master them during their educational experience, and therefore be more prepared for a future in which computer proficiency is essential.

#### URL's for services mentioned in this column:

America Online: <http://www.aol.com>

Apple Computer:

<http://www.apple.com>

AT&T: <http://www.att.com>

Be: <http://www.be.com>

CDSNet: <http://cdsnet.net>

CompuServe: <http://www.compuserve.com>

InfoStructure: <http://www.mind.net>

Jeffnet: <http://www.jeffnet.org>

Microsoft Knowledge Base:

<http://www.microsoft.com/kb/>

Teleport: <http://www.teleport.com> ☐

Joseph Lewis Loutzenhiser works for Project A Software Solutions as a Programmer/Analyst. His interests focus around the outdoors and computing technology in the professional, educational, and recreational realms. He resides in Ashland with his wife.

## *Jefferson Public Radio wishes to thank the artists & businesses who generously contributed to the Sixth Annual Jacksonville Celebrates the Arts Silent Auction to benefit JPR.*

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Bella Union	Keith Johnson	Ski Ashland
Bento East	Robert Emory Johnson	Robert Sorrell
Bloomsbury Books	Denise Kester	Soundpeace
Bluebird Gallery	Jeannie Kissler	Southwest Traders
Bonnie Morgan Clay Works	Julia Krystal	Spirit Works
John Brandenburg	Betty LaDuke	Kindler Stout
C Street Station	Laughing Baskets Studio	Sunday Afternoons
Carol's Carry-alls	Laura Ledford	Supercuts
Ron Chaddock	Lightstar Creations	Terra Firma
Clay Angel	Marin Graphics	Terra Madre Tile & Design
Cold Mountain Studio	Look & Listen	The Bevel Works
Coos Bay Manor Bed & Breakfast Inn	Don McMichael	The Cotton Broker
Country Sampler	Mama Georgie's	The Frame Factory
Darnell Design	David Menke	The Framery
Dodero Design	Mimi's Yarn Shop	The Spicery
Earth Save of Southern Oregon	Monet Restaurant & Garden	Tobiano's
Elizabeth of Course	Morning Glory	Gloria Turchi
Five Car Basketry	MT's U-Frame It Workshop	Turner House Antiques
Five Rivers Restaurant	Native Woods Creative Woodworking	Valleyview Vineyards
Richard Fox	Neoglassic Studio	Vintage Floral Designs
Glenwood Pottery	New Sammy's Cowboy Bistro	Web-sters
Connie Grayson	Northwest Nature Shop	White Bird Kites
Green Gecko	On The Wall	Wildflower
Green Springs Inn	Oregon Flavor Pack	Wild Iris Pottery Gallery
Gary Grai	Carla Parlemese	Wildlife Gardens Gallery
Simone Grissette	Patrice's Catering	Witch Hazel & Broom
Hands On Books	Patricia Paulk	Wood Crafts By Don
Hanson Howard Gallery	Perfect Solutions	Yreka Community Theater
		Yreka Western Railroad

*... and to our many wonderful volunteers!*



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Wills, Trusts, LIVING Trusts, Elder Law



**Georgia Daniels**  
Lawyer

Medford: (541) 858-5816

Ashland: (541) 488-8709

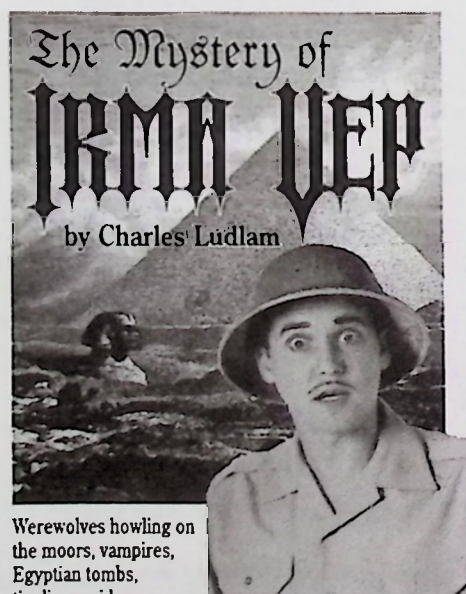
P.O. Box 461, Ashland, OR 97520

## INTERNET

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Werewolves howling on the moors, vampires, Egyptian tombs, tippling maids: an hilarious quick-change parody of Gothic mystery movies.

**Sept. 20=Nov. 3**

Previews September 18 & 19

Performances Thursday-Sunday @ 8:00

Also Sunday brunch matinees @ 1:00

**Oregon Cabaret Theatre**

First & Hargadine in Ashland 488-2902



## ON THE SCENE

Martha Raddatz & Tom Gjelten

*Many NPR reporters, producers and engineers have rotated in and out of Bosnia to bring listeners the news, personal stories, and sounds of war and peacetime. They've come home with anecdotes—most laden with logistical nightmares. Here are recollections by NPR Defense Correspondent Martha Raddatz, and NPR Foreign Correspondent Tom Gjelten.*

### Leo and the Land Mines

BY MARTHA RADDATZ

When U.S. troops went on their first official reconnaissance mission through Bosnia's Serb-held Posav-

ina Corridor last December, I rode with them. Six armored humvees traveled in a convoy through 15 miles of war's sad consequences. Land mines lined the road, and Bosnian Serb soldiers stared out at us from primitive bunkers. The ride was tense—or so I thought at the time. A week later (and many times thereafter) I traveled the same roads with NPR Engineer Leo del Aguila.

Two feet of fresh snow covered the narrow, icy roadway the morning Leo and I began our first journey. The road was only wide enough for one vehicle, and often the vehicles coming the other way were tanks. The possibility of hitting a land mine made pulling off to the side especially frightening.

But none of this seemed to bother "Lead-foot Leo."

With the tape player blasting, we hit 85km-an-hour before I could exhale. Leo, pointing to a rusted pre-war (pre-snow, pre-mine) speed limit sign reading "90km," assured me he was a great driver. I knew only that his "vast experience" driving in snow came from years of living in Los Angeles.

When everything from my knuckles on up turned

the color of snow, I protested. In fact, I protested (Leo called it nagging) for the next three weeks. But, in the end, Leo pulled it off without a mishap. I insist it's because I made him slow down; he insists it's because he's a great driver. Either way, I'll gladly return to those roads with Leo. But this time, I'll wait until spring. ■

### Peacetime Reporting in Sarajevo

BY TOM GJELTEN

The burned-out buses and big shipping containers that used to shield key Sarajevo intersections from sniper fire have all been removed. So, you'd think traffic would flow smoothly in the city these days. Wrong. Driving in Sarajevo is now just like driving in any other big city. We were

late to a NATO press briefing in March because we got stuck in a traffic jam. In wartime, the few cars we saw on the streets were bullet riddled, with plastic sheeting for windows. Now the streets are packed with cars, few of which show signs of war damage. It seems many people parked their cars



in garages at the beginning of war, and took them out when peace arrived.

The changes that accompany an end to war mean a big adjustment for reporters. We no longer monitor cease-fire violations and the passage of humanitarian aid convoys. Now the conflicts are over the appor-



Tom Gjelten and Martha Raddatz

tionment of reconstruction aid, the registration of political parties, and the reorganization of local governments. The logistical challenges have also changed. The latest dispute we had with our hotel manager was over the surcharge we had to pay for making a call through the AT&T operator. Sarajevo is rejoining the rest of the world. ■

## SPOTLIGHT

*From p. 13*

*"Words that Drive You In and Out of a Story," and "Distinctly Descriptive."*

Textbook author and poet Peter Sears, a National Education Association panelist on literature and arts in education, is the keynote speaker for the conference. He also served as director of community services for the Oregon Arts Commission.

Two after-hours reading and critique sessions are scheduled for Friday and Saturday nights. Called "Pirate Workshops," they will be lead by publisher John M. Daniel, writer Yvonne Nelson Perry and poet Linda Hussa. A get-acquainted gathering, two continental breakfasts and an awards banquet are also planned. ■

*For additional information, contact William Huntsman, Director, "Getting It Write '96," P.O. Box 8113, Klamath Falls, OR 97601. Or call Huntsman at (541)884-6916, or co-director Sue Cogley at (541)883-1266.*

# A Legacy that will endure forever.

Future generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

We invite you to become a permanent part of our future. By naming The Jefferson Public Radio Listeners Guild in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon State College Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (541) 552-6301.





# PROGRAM GUIDE

*At a Glance*

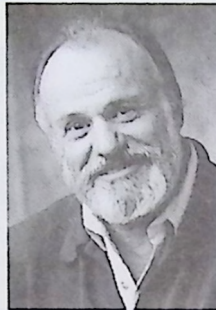
## Specials this month

### CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

The world of music lost one of the all-time greats this year in the passing of Ella Fitzgerald. Join host Herman Edel for a special season-opening *On With The Show* on Saturday, Oct 5 at 5:30pm, as he looks at Ella's legacy of recorded Broadway hits.

David Zinman's popular "Casual Concerts" with the Baltimore Symphony and friends returns to Saturday afternoons at 2pm.

On Sunday afternoons at 2pm, journey with us to the land of giant fir trees and innovative music-making on *Finland Festivals*.



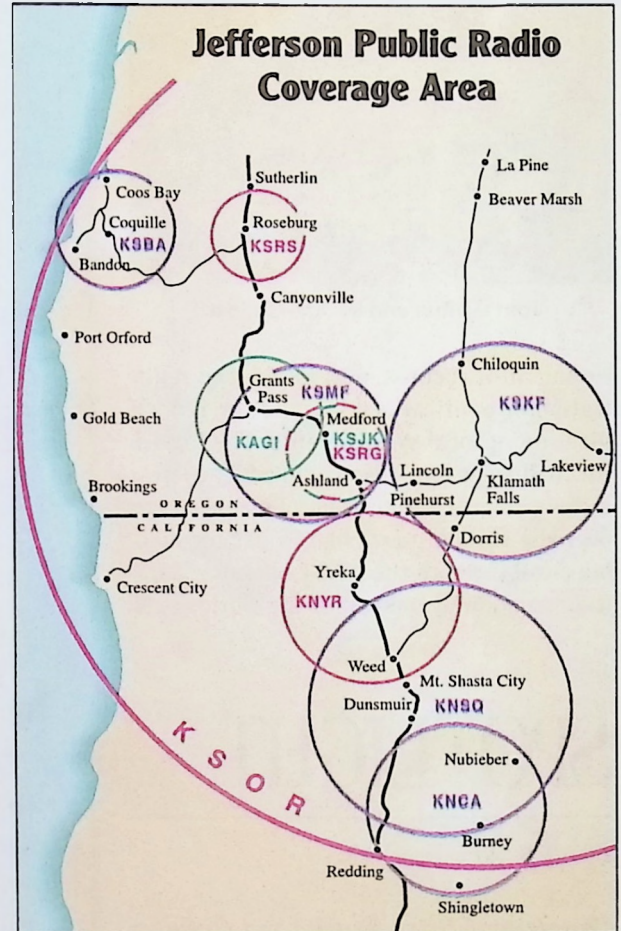
David Zinman

### Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

*AfroPop* celebrates Hispanic Heritage Month with a visit to Cuba and a look at the Latin-American connection. Saturdays at 2pm.

### News & Information Service KSIK / KAGI

As the temperature cools, the political season heats up. Check out C-SPAN's radio journal of the week's political activities Saturdays at 1pm, and join political pundit John McGlaughlin for the insider's analysis on *One On One*, Saturdays at 3pm.



## Volunteer Profile: Morgen Shinn

The host of *Jazz Monday* on JPR's Rhythm & News Service is a Junior majoring in Communication at Southern Oregon State College.

A native of Portland, Morgen says, "I want to be a radio announcer when I grow up, and this is a great place to start."

Morgen says she really likes the wide variety of music on JPR, and, showing her impeccable taste, reports that her jazz favorites are Miles Davis and Herbie Hancock.



### KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Callahan 89.1	Lincoln 88.7
Camas Valley 88.7	Mt. Shasta, McCloud, Dunsmuir 91.3
Canyonville 91.9	Merrill, Malin, Tulelake 91.9
Cave Junction 89.5	Port Orford 90.5
Chiloquin 91.7	Parts of Port Orford, Coquille 91.9
Coquille 88.1	Redding 90.9
Coos Bay 89.1	Roseburg 91.9
Crescent City 91.7	Sutherlin, Glide 89.3
Ft. Jones, Etna 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	



# CLASSICS & NEWS

KSOR 90.1 FM  
ASHLAND

KSOR dial positions for translator  
communities listed on previous page

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRC 88.3 FM  
ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	9:00 Millennium of Music
12:00 News	7:00 State Farm Music Hall	10:30 NPR World of Opera	10:00 St. Paul Sunday Morning
12:06 Siskiyou Music Hall		2:00 Casual Concerts	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 Finland Festivals
		5:00 America and the World	3:00 Car Talk
		5:30 On With the Show	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 To The Best of Our Knowledge
			6:00 State Farm Music Hall

## Rhythm & News

KSMF 89.1 FM  
ASHLAND  
CAVE JCT. 90.9 FM  
GRANTS PASS 91.3 FM

KSBA 88.5 FM  
COOS BAY  
PORT ORFORD 89.3 FM

KSKF 90.9 FM  
KLAMATH FALLS

KNCA 89.7 FM  
BURNEY/REDDING

KNSQ 88.1 FM  
MT. SHASTA  
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Jazz at Lincoln Center (Thursdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Riverwalk (Fridays)	10:00 Weekly Edition	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	10:00 Jazz (Mon-Thurs)	<b>N. CALIFORNIA STATIONS ONLY:</b>	
4:00 All Things Considered	Jazz Revisited (Fridays)	10:00 Living on Earth	10:00 Jazz Sunday
6:30 Jefferson Daily	10:30 Vintage Jazz (Fridays)	10:30 California Report	2:00 Jazz Profiles
7:00 Echoes		11:00 Car Talk	3:00 Confessin' the Blues
9:00 Le Show (Mondays)		12:00 West Coast Live	4:00 New Dimensions
Selected Shorts (Tuesdays)		2:00 Afropop Worldwide	5:00 All Things Considered
Jazzset (Wednesdays)		3:00 World Beat Show	6:00 Musical Enchanter Radio Theater
		5:00 All Things Considered	6:30 Folk Show
		6:00 World Café	9:00 Thistle & Shamrock
		8:00 Grateful Dead Hour	10:00 Music from the Hearts of Space
		9:00 The Retro Lounge	11:00 Possible Musics
		10:00 Blues Show	

## News & Information

KSJK AM 1230  
TALENT

KAGI AM 930  
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	6:00 People's Pharmacy (Mondays)	6:00 BBC Newshour	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	Larry Josephson's Bridges (Tuesdays)	7:00 Northwest Reports	9:00 BBC Newshour
7:00 Diane Rehm Show	Tech Nation (Wednesdays)	8:00 Sound Money	10:00 Sound Money
9:00 Russell Sadler's Jefferson Exchange	New Dimensions (Thursdays)	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
10:00 Monitor Radio	Parent's Journal (Fridays)	10:00 Healing Arts	2:00 Radio Sensación
11:00 Talk of the Nation	7:00 The Newshour with Jim Lehrer	10:30 Talk of the Town	8:00 BBC World Service
1:00 Talk of the Town (Monday)	8:00 BBC World Service	11:00 Zorba Paster on Your Health	
Healing Arts (Tuesday)		12:00 The Parents Journal	
51 Percent (Wednesday)		1:00 C-Span	
To be announced (Thursday)		2:00 Commonwealth Club	
Real Computing (Friday)		3:00 One on One	
1:30 Pacifica News		3:30 Second Opinion	
2:00 Monitor Radio		4:00 Larry Josephson's Bridges	
3:30 As It Happens		5:00 To the Best of Our Knowledge	
5:00 BBC Newsdesk		8:00 BBC World Service	
5:30 Pacifica News			



## Program Producer Directory

### NATIONAL PUBLIC RADIO

635 MASSACHUSETTS AVENUE NW  
WASHINGTON DC 20001-3753  
(202) 414-3232

AFROPOP WORLDWIDE  
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AMERICA AND THE WORLD  
BLUESSTAGE  
CAR TALK Call-in-number: 1-800-332-9287  
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Listener line: (617) 868-7454  
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MORNING EDITION  
Listener line: (202) 842-5044  
SELECTED SHORTS  
THISTLE & SHAMROCK  
WEEKEND EDITION  
Listener line: (202) 371-1775  
WORLD CAFE

### PUBLIC RADIO INTERNATIONAL

100 NORTH SIXTH STREET  
SUITE 900A, MINNEAPOLIS MN 55403-1596  
(612) 338-5000

AS IT HAPPENS  
BBC NEWS HOUR  
CBC SUNDAY MORNING  
DR. SCIENCE  
ECHOES

Listener line: (215) 458-1110  
JAZZ CLASSICS  
MONITOR RADIO  
Listener line: (617) 450-7001, Radio@CSPS.COM  
SOUND MONEY  
ST. PAUL SUNDAY MORNING

### OTHER PROGRAMS

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OAKLAND CA 94610

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WASHINGTON DC 20006

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# CLASSICS & NEWS SERVICE

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KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRG 88.3 FM  
ASHLAND

KSOR dial positions for translator communities listed on page 18

## MONDAY-FRIDAY

5:00-6:50 am

### Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

### JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Eric Alan.

7:00am-Noon

### First Concert

Classical music, with hosts Russ Levin, John Baxter and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Market-place Morning Report at 7:35 am, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:06pm

### NPR News

12:06-4:00pm

### Siskiyou Music Hall

Classical Music, hosted by Laurie Harper and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

### All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

### All Things Considered

The latest international and national news from NPR.

7:00-2:00am

### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

## SATURDAYS

6:00-8:00am

### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

### First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm

### NPR World of Opera

2:00-4:00pm

### Baltimore Symphony Travelers Group Casual Concerts

4:00-5:00pm

### All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

### America and the World

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm

### On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am

### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

## SUNDAYS

6:00-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

### Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

### St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

### Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm

### Finland Festivals

3:00-4:00pm

### CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

### All Things Considered

The latest news from NPR.

5:00pm-6:00pm

### To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.



## FEATURED WORKS

\* indicates composer's birthday

### First Concert

- Oct 1 T Tchaikovsky: String Quartet No. 1
- Oct 2 W Brahms: Cello Sonata Op. 99
- Oct 3 Th Beethoven: Violin Sonata No. 9 ("Kreutzer")
- Oct 4 F Thomson: *Autumn*
- Oct 7 M Creston: Partita Op. 12
- Oct 8 T Haydn: Piano Sonata No. 52
- Oct 9 W Debussy: Sonata for Flute, Viola & Harp
- Oct 10 Th Chabrier: *10 Pieces Pittoresques*
- Oct 11 F Reicha: Clarinet Quintet
- Oct 14 M Taktakishvili: Flute Sonata
- Oct 15 T Rontgen: Serenade for 7 Wind Instruments
- Oct 16 W Rubbra: Improvisations on Giles Farnaby
- Oct 17 Th Dussek: Piano Sonata Op. 75
- Oct 18 F Pissendel: Sinfonia in B
- Oct 21 M Mozart: Concerto for Flute & Harp
- Oct 22-Oct 31 Marathon

### Siskiyou Music Hall

- Oct 1 T Grieg: "In Autumn"
- Oct 2 W Bloch: Sonata No. 2 ("Poeme Mystique")
- Oct 3 Th Tchaikovsky: Trio in A
- Oct 4 F Villa-lobos: String Quartet No. 1
- Oct 7 M Sibelius: *Tapiola*
- Oct 8 T Schubert: Piano Sonata In A D. 959
- Oct 9 W Locklair: *Dream Steps*
- Oct 10 Th Stenhammar: *Serenad*
- Oct 11 F Khachaturian: Dance Suite
- Oct 14 M Vieuxtemps: Violin Concerto No. 5
- Oct 15 T Dvorak: *The Golden Spinning Wheel*
- Oct 16 W Haydn: Violin Concerto in C
- Oct 17 Th Debussy: Preludes, Book I
- Oct 18 F Debussy: Preludes, Book II
- Oct 21 M Beethoven: Symphony No. 3 ("Eroica")
- Oct 22-Oct 31 Marathon



Cellist Yo-Yo Ma will perform on Casual Concerts, October 19 at 2pm.

## HIGHLIGHTS

### NPR World of Opera

- Oct 5 *Norma* by Bellini  
Cast: Jane Eaglen, Richard di Renzi, Sonia Ganassi, Alexander Anisimov. Opera Orchestra Of New York, Eve Queler, conductor.
- Oct 12 *Giovann d'Arco* by Verdi  
Cast: June Anderson, Gegam Grigorian, Carolo Guelfi. Opera Orchestra of New York, Eve Queler, conductor.
- Oct 19 *Armida* by Rossini  
Cast: Renee Fleming, Gregory Kunde, Bruce Fowler, Clayton Brainerd, Robert Chafin. Opera Orchestra of New York, Eve Queler, conductor.
- Oct 26 Fundraising Special! Who knows what Ron & Russ will do?

### Baltimore Symphony Travelers Group Casual Concerts

All programs are conducted and hosted by David Zinman

- Oct 5 Prokofiev: "Classical" Symphony; Schumann: Piano Concerto in a; Beethoven: Symphony No. 3 ("Eroica"). Helene Grimaud, piano.
- Oct 12 R. Strauss: Serenade in E for Winds; Lalo: *Symphonie Espagnole*; Hindemith: *Mathis der Maler*. Sarah Chang, violin.
- Oct 19 Dvorak: Cello Concerto; Elgar: Symphony No. 2. Yo-Yo Ma, cello.
- Oct 26 Mahler: Symphony No. 3. Nancy Maultsby, mezzo-soprano.

### St. Paul Sunday

- Oct 6 Emanuel Ax, piano. Music of Schubert and Liszt.
- Oct 13 Chee Yun, violin; Akira Eguchi, piano. Stravinsky: *Suite Italienne*; Debussy: Sonata in g; Tchaikovsky: *Serenade melancolique*; Sarasate: Introduction and Allegro Tarantelle.
- Oct 20 Theatre of Voices. Choral works from the Renaissance to the twentieth century.
- Oct 27 Pepe Romero, guitar. Works of Sanz, Torroba, Romero and Tarrega.

### Finland Festivals

- Oct 6 Bartok: Divertimento for Orchestra; Mozart: Violin Co. No. 5. Tapiola Sinfonietta, Jean-Jacques Kantorow, conductor.
- Oct 13 Rautavaara: Symphony No. 3, Piano Concerto No. 1. Leipzig Symphony Orchestra, Max Pommer, conductor.
- Oct 20 Guitar music by Leo Brouwer, Francesco Da Milano, Fernando Sor, Olli Koskelin, and Francisco Tarrega. Timo Korhonen performs.
- Oct 27 Vocal selections from Leoncavallo, Sallinen, Mascagni, Wagner, and traditional Finnish songs. Jorma Hyninen and Lawrence Craig, baritones; Jaana Mantynen and Karen Parks, sopranos; Ilkka Paananen, piano.



## STATE FARM MUSIC HALL

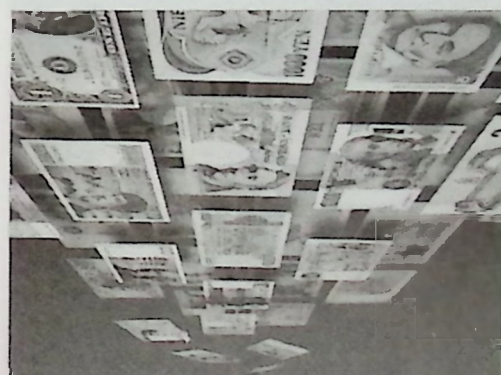
Monday-Friday 7pm

Saturday 7pm

Sunday 6pm

on

CLASSICS & NEWS



## SOUND MONEY



Bob Potter hosts this weekly program of financial advice.

Saturdays at 8am & Sundays at 10am

**News & Information**



# ELLA

A Special  
Tribute



*"I never knew how good our songs were until I heard Ella Fitzgerald sing them."*

IRA GERSHWIN

**E**lla Fitzgerald sang some of the best American music ever written and she did it with unique style and grace. Her voice glistened with warmth and understanding be it an up-tempo number or a loving ballad.

Join Herman Edel as he kicks off the 1996/97 season of *On With the Show* with a tribute to the legendary Ella Fitzgerald.

On With The Show  
Saturdays at 5:30pm on

**CLASSICS & NEWS**

## Rhythm & News Service

**KSMF 89.1 FM**  
ASHLAND  
CAVE JCT. 90.9 FM  
GRANTS PASS 91.3 FM  
YREKA 89.3 FM

**KSBA 88.5 FM**  
COOS BAY  
PORT ORFORD 89.3 FM

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNLEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA

### MONDAY-FRIDAY

5:00-9:00am  
**Morning Edition**

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm  
**Open Air**

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Maria Kelly. Includes NPR news updates at a minute past each hour, *Ask Dr. Science* at 9:30 am, *As It Was* at 10:30am.

3:30-4:00pm  
**Friday: Living On Earth**

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm  
**All Things Considered**

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm  
**The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm  
**Echoes**

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm  
**Monday: Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm  
**Tuesday: Selected Shorts**

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-10:00pm  
**Wednesday: Jazzset**

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

9:00-10:00pm  
**Thursday: Jazz at Lincoln Center**

9:00pm-10:00pm  
**Friday: Riverwalk: Live from the Landing**

10:00pm-10:30pm  
**Friday: Jazz Revisited**

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm  
**Thursday: Jazz Thursday**

10:30pm-2:00am

**Friday: Vintage Jazz**

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

### SATURDAYS

6:00-10:00am  
**Weekend Edition**

The latest national and international news from NPR.

10:00 am  
**Weekly Edition: The Best of NPR News**

Put the past week in perspective with this digest of the week's best stories from both All Things Considered and Morning Edition. Neal Conan hosts.

### NORTHERN CALIFORNIA ONLY:

10:00 am  
**Living on Earth**

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

10:30 am  
**California Report**

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon  
**Car Talk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm  
**West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

2:00-3:00pm  
**AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm  
**The World Beat Show**

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm  
**All Things Considered**

The latest national and international news from NPR.

6:00-8:00pm  
**The World Café**

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.



8:00-9:00pm

### The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

### The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00-2:00am

### The Blues Show

Tom Pain with the best in blues.

## SUNDAYS

6:00-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

### Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

### Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

### Jazz Profiles

Each week, this series examines the career of a major jazz artist. Nancy Wilson hosts.

3:00-4:00pm

### Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

### New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

### All Things Considered

The latest national and international news from NPR.



Colleen Pyke



Maria Kelly

After five years of hosting *Open Air* on the Rhythm & News Service, Colleen Pyke moves full-time into JPR's Development Department. Maria Kelly now hosts the afternoon *Open Air* show. We thank Colleen for her fine service, and welcome Maria's return.

6:00-6:30pm

### The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-9:00pm

### The Folk Show

Keri Green brings you the best in contemporary folk music.

9:00-10:00pm

### The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

### Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

### Possible Musics

Space music and new age music in an interesting soundscape.

## HIGHLIGHTS

### Jazzset

- Oct 2** Highlights from the 1995 Jazz Marathon, the Netherlands
- Oct 9** The Best of the Monterey Jazz Festivals (Part I of II)
- Oct 16** The Best of the Monterey Jazz Festivals (Part II of II)
- Oct 23** Joe Lovano/Gonzalo Rubalcaba and the Kenny Garrett Trio at Yoshi's
- Oct 30** "Gillespiana" from Carnegie Hall

### AfroPop

- Oct 5** The Cuban Connection
- Oct 12** African Latin
- Oct 19** Exitos Mundiales '96
- Oct 26** Bomba, Plena Y Mas

### Marian McPartland's Piano Jazz

- Oct 6** Blossom Dearie
- Oct 13** Ray Brown
- Oct 20** Darrell Grant
- Oct 27** Hank Jones

### Confessin' the Blues

- Oct 6** Travelin' Blues
- Oct 13** The Color of Blues
- Oct 20** Classic Drummers Session Work
- Oct 27** Muddy Waters as Supporting Musician

### New Dimensions

- Oct 6** Earth Angels in Everyday Life with Shaun McNiff
- Oct 13** TBA
- Oct 20** TBA
- Oct 27** TBA

### Thistle & Shamrock

- Oct 6** Old & New
- Oct 13** New Releases
- Oct 20** Speed the Plough
- Oct 27** Fisher Folk

A "Heart Healthy" recipe  
from



## Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

## DIJON ORANGE ROUGHY FILLETS

(serves 2)

Vegetable cooking spray  
Salt & freshly ground black pepper to taste  
2 Orange roughy fish fillets (6oz. each)  
1/8 tsp. Thyme  
1 Tbsp. Dijon mustard  
1 1/2 tsp. Fresh lemon juice  
1 tsp. Worcestershire sauce  
3 Tbsp. Bread crumbs  
1 Lemon, cut into 4 wedges  
Fresh parsley, chopped

Preheat oven to 450°. Lightly grease 9x13x2-inch glass baking dish with vegetable spray. Place fillets side by side in dish. Season with salt, pepper and thyme.

In a bowl, blend mustard, lemon juice and Worcestershire sauce. Thoroughly coat fillets and sprinkle with bread crumbs. Repeat for other side.

Bake for 7 minutes, until fish are just cooked through. Sprinkle parsley on top and serve with lemon wedges on the side.

Calories 13% (257 cal) • Protein 52% (26.5 g)  
Carbohydrate 2% (8 g)  
Total Fat 16% (12 g) • Saturated Fat 1% (0.32 g)  
Calories from: Protein, 43%; Carbohydrate, 13%; Fat, 44%.



Want someone  
to tell you  
a story?

## Selected Shorts

features some of this country's finest  
actors reading short stories.

Recorded live at New York City's  
Symphony Space.

Tuesdays  
at 9pm  
on  
Rhythm &  
News Service



**confessin'  
the blues**

Featuring  
the Rich  
Recorded  
Legacy  
of  
American  
Blues

Join host  
Peter Gaulke

Sundays at 3pm on  
JPR's Rhythm & News Service

# News & Information Service

KSJK AM 1230  
TALENT

KAGI AM 930  
GRANTS PASS

### MONDAY-FRIDAY

5:00-7:00am  
**Monitor Radio**

The latest national and international news from the radio  
news service of the *Christian Science Monitor*. Includes:

5:50am  
**Marketplace Morning Report**

7am-9am  
**The Diane Rehm Show**

The most prestigious public radio call-in talk show in Wash-  
ington, D.C. is now nationwide! Thought-provoking inter-  
views and discussions with major newsmakers are a hallmark  
of this live, two-hour program.

9:00-10:00am  
**Russell Sadler's Jefferson Exchange**

Political commentator Russell Sadler hosts this live call-in  
devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.  
**Monitor Radio**

11:00am-1:00pm  
**Talk of the Nation**

NPR's daily nationwide call-in returns to JPR. Ray Suarez  
hosts, with Ira Flatow sitting in on Science Fridays.

### 1:00PM - 1:30PM

MONDAY  
**Talk of the Town**

Claire Collins hosts this interview program whose topics  
range from politics to poetry, from the environment to teen-  
age issues—and more.

TUESDAY  
**Healing Arts**

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY  
**51 Percent**

Features and interviews devoted to women's issues.

THURSDAY  
**To be announced**

FRIDAY  
**Real Computing**

Computer expert John C. Dvorak demystifies the dizzying  
changes in the world of computers.

1:30pm-2:00pm  
**Pacifica News**

National and international news from the Pacifica News Service.  
(Repeats at 5:30pm)

2:00pm-3:30pm  
**Monitor Radio**

The afternoon edition of the daily news magazine from the  
radio news service of the *Christian Science Monitor*.

3:30pm-5:00pm  
**As It Happens**

National and international news from the Canadian Broad-  
casting Corporation.

5:00pm-5:30pm  
**BBC Newsdesk**

5:30pm-6:00pm  
**Pacifica News**

A repeat of the 1:30pm broadcast of the day's national and  
international news.

### 6:00PM - 7:00PM

MONDAY  
**People's Pharmacy**

TUESDAY  
**Larry Josephson's Bridges**

Repeat of Saturdays broadcast.

WEDNESDAY  
**Tech Nation**

THURSDAY  
**New Dimensions**

FRIDAY  
**Parent's Journal**

Parenting in the '90s is tougher than ever. On this weekly pro-  
gram, host Bobbi Connor interviews experts in education, med-  
icine, and child development for helpful advice to parents.

7:00pm-8:00pm  
**The Newshour with Lehrer**

The audio of the award-winning PBS TV news program, pro-  
vided with the cooperation of the Newshour and Southern  
Oregon Public Television.

8:00pm-11:00pm  
**BBC World Service**

### SATURDAYS

6:00am-7:00am  
**Inside Europe**

A weekly survey of European news produced by Radio  
Deutsche Welle in Cologne, Germany.

7:00am-8:00am  
**Northwest Reports**

The audio of the weekly Northwest newsmagazine produced  
by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am  
**Sound Money**

Bob Potter hosts this weekly program of financial advice.  
(Repeats Sunday at 10:00am.)



9:00am-10:00am  
**BBC Newshour**

10:00am-10:30am  
**The Healing Arts**

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am  
**Talk of the Town**

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon  
**Zorba Paster on Your Health**

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm  
**The Parents Journal**

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm  
**C-SPAN**

2:00pm-3:00pm  
**Commonwealth Club**

3:00pm-3:30pm  
**One On One**

3:30pm-4:00pm  
**Second Opinion**

4:00pm-5:00pm  
**Larry Josephson's Bridges**

5:00pm-8:00pm  
**To the Best of our Knowledge**

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight  
**BBC World Service**

News and features from the British Broadcasting Service.

## SUNDAYS

6:00am-9:00am  
**CBC Sunday Morning**

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am  
**BBC Newshour**

10:00-11:00am  
**Sound Money**

11:00am-2:00pm  
**To the Best of Our Knowledge**

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm  
**Radio Sensación**

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight  
**BBC World Service**

News and features from the British Broadcasting Service.

# PERFORMANCE SERIES *From p. 11*

close to home as his songwriting and performance hit. A return engagement last year in Ashland was an instant sellout, and two performances on February 28 should prove equally popular and satisfying. Brown has the air of an artist who will be capable of constant creativity and artistic integrity on into old age. (He's only 45 now.)

On April 4, a double bill of Dougie MacLean and Cheryl Wheeler will provide quality entertainment by two contrasting but compatible talents in one evening. A Scotsman who's become well-known in the American folk circles, Dougie MacLean shares with Greg Brown a solid connectedness to the land—music that comes from rural places and reflects a solid simplicity

and underlying peace and clarity as a result. There's a gentleness to his voice and music which is easily passed along to his audience, and his knack for writing choruses which are eminently hummable keeps that spirit in memory for long after one of his shows close. His songs of land, sea and sky have earned him six gold records overseas; his earlier tenure in the Tannahill Weavers and Silly Wizard brought him previous acclaim. Meanwhile, Cheryl Wheeler displays dual, almost schizophrenic talents on-stage. A beautiful voice and a talent for achingly melancholy songs are matched with a wildly comedic stage presence, marked by hilarious rambles between songs—not to mention wickedly funny songs at times, too. Though her several highly-produced albums have had some extremely strong points, largely in the folk-country vein, her talents do not fit easily into the recorded medium—she is best appreciated live, solo, acoustic. The Nashville music establishment had no clue what to do with her, and after confusing them with the excellent album *Circles and*

*Arrows*, she has returned to the friendlier world of independent recording, producing two fine efforts, the folky *Driving Home* and the more polished *Mrs. Pinocci's Guitar*. A private concert by Cheryl last year in

Ashland was nearly a secret, but this year's show won't be, especially since she also opened recently for Nanci Griffith at the Britt Festivals. The MacLean/Wheeler show should be an interesting night, on all counts.

The voxPOP series will conclude its debut season on May 10 with another slightly eccentric and massively talented performer, Patty Larkin. Another artist familiar to local audiences through previous shows at the Britt Festivals and the Buffalo Music Hall in Ashland,

Patty Larkin has distinguished herself not only by her pointed and witty songs, but through her guitar playing, which is far beyond most other singer/songwriters in technique and expression. She says she strives to write songs on the acoustic guitar with the drive of rock, but the complexities of jazz, and she has honed that desire into a fine and successful art. She has put out several albums, after rising from the New England coffeehouse circuit; the last two, *Angels Running* and *Strangers World*, have proved her much more able than most to translate a commanding live presence into equally spirited albums. Her burgeoning commercial success has at last allowed her to begin traveling with a band—that band, last visit to Ashland, included Jonatha Brooke from the Story—but whether solo or in combo, she is another not to be missed.

In total, it's an extremely strong season for the voxPOP debut—hopefully to become another annual tradition in the State of Jefferson.



Greg Brown



# PROGRAM UNDERWRITERS

Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

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# JEFFERSON ALMANAC

Diana Coogle

## When the Witches Stalk and Ghosts Wander

The origins of Halloween customs are mysteriously misted, appropriately enough, but it seems that the holiday is vaguely Christian in origin, taking its name from All Hallows' Eve, a date on the calendar of the Medieval Church. Some customs, however, come from ancient Celtic rites connected with Samhain, Celtic lord of death; some from Medieval beliefs in ghosts and witches, and some from Roman festivals associated with the harvest. Thus, we bob for apples, roast chestnuts, and eat pumpkin pies. As for the candlestick in the pumpkin shell, Irish legend tells about Jack, an old miser who died and, barred from heaven and hell, was condemned to wander the earth with a lantern until Judgment Day: Jack of the lantern, Jack o'lantern.

Above all, though, Halloween means costumes. Obscurity clouds the origins of this custom, too, but it could derive from a Medieval custom of the populace parading around the church on All Hallows' Eve costumed as saints, angels, or even (for the daring) devils. And because spirits are abroad on Halloween night, witches stalk and ghosts wander, but in this day and age, any kind of character could lurk in the shadows. For instance:

Once I went as my own grandmother, a disguise so effective a neighboring child asked me politely the next day if my grandmother were still visiting. Another time I was Lady Macbeth, wandering from guest to guest at the party, wringing my hands and crying, "Out, damned spot! Out, I say!" Once I was the pope, casting blessings in Latin. Imagine the surprise of the pope that night when one irreverent parishioner pinched her bottom *en passant*. Another year I went to two different Halloween parties, first as a straightlaced prude and the next night as a harlot. Harlots, I concluded, have more fun than prudes.

One year, dressed in rags and carrying a basket of matches, I wandered up and down

Ashland's main street as the Little Match Girl, crying out in the cold, begging strangers to take pity on a poor little match girl and buy some matches. To my consternation, one young man—a foreigner unfamiliar with Anderson's tale—mistook my disguise for the real thing and dropped a quarter in my basket. When I laughingly tried to return it, he realized his mistake and walked away angry.

If Halloween happens to fall on a day I teach class, I never falter. One year I taught class as a bear; a costume I hope none of my students thought appropriate to my mood. Another year I taught class as a fully bearded, royally robed king. That was during the time in my life when I was gratefully accepting the government's help in the form of food stamps. I had forgotten when I costumed myself that morning that I would also have to go by the food stamps office after class. When I got to the food stamps window, I sighed. "It's a poor state of affairs," I said to the amused social worker, "when the king has to apply for food stamps."

There is a refreshing cleansing of the soul in this expression of one's Jungian shadow on Halloween. Without Jack-o-lanterns and costumed souls our unconscious selves might rise to power and devour us, or, just as bad, we might become robots of the middle road. I tend to metamorphose on Halloween, and you'd never recognize me, but look closely on the last night of this month. You might see me on my broomstick, wrapped in shrouds, or swigging the brew of hobgoblins. ■

Diana Coogle is an essayist and playwright who lives in the mountains above the Applegate. She teaches writing and journalism, and runs the Applegate Youth Theater in the summers.

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# Theater

◆ The Oregon Shakespeare Festival in Ashland concludes its eleven-play season presentation with a collection of Shakespearean, classical and contemporary productions through October 27. Performances in the Angus Bowmer Theatre include: *The Winter's Tale* by William Shakespeare (through October 27); *Moliere Plays Paris*, translated and contrived by Nagle Jackson (through October 26); *Arcadia* by Tom Stoppard (through October 26); and *The Darker Face of the Earth* by Rita Dove (through October 27). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *Romeo and Juliet* (through October 6); *Coriolanus* (through October 4); and *Love's Labor's Lost* (through October 5). Performances at the Black Swan include: *A Pair of Threes/Three Hotels* by Jon Robin Baitz and *Three Viewings* by Jeffrey Hatcher (through October 26); and *Cabaret Verboten*, translated and adapted by Jeremy Lawrence (through October 27). (541)482-4331.

◆ Oregon Cabaret Theatre presents the return of *The Mystery Of Irma Vep* by Charles Ludlam. A British lord and his new wife, eccentric servants, werewolves, vampires, a mysterious intruder, an ancient Egyptian princess roused from her tomb—these and other character are all played by just two actors in this quick-change tour-de-farce. The show can be seen through November 3. Showtime is 8pm Thursday through Sunday as well as Sunday brunch matinees at 1pm. (541)488-2902.

# Music

◆ The Chamber Music Concerts Discovery Series at Southern Oregon State College will begin this year with the National Chamber Orchestra of Toulouse, conducted by Alain Moglia. The orchestra will play three Vivaldi selections at the SOSC Music Recital Hall on Tuesday, October 8 at 8pm. (541)552-6154.

◆ Exotic Wu Han opens the Rogue Valley Symphony's 30th season with Rachmaninoff's dramatic Piano Concerto No. 3. Two more Russian favorites kick off conductor Arthur Shaw's *Passport to the World* series—*Capriccio Espagnol* by Rimsky-Korsakov and Symphony No. 9 by Shostakovich. 8pm October 5 & 4pm October 6. Both performances at South Medford High School. Tickets at the door or by phone. (541)770-6012.

◆ James Keigher will bring his blend of Irish and original music to the Ashland Community Center on Saturday, October 12, at 7:30pm. His native Irish influence mixes with American experience in his solo work. He's also known as a member of the international touring Celtic

music group, Men of Worth. Tickets at Paddington Station & Cripple Creek Music in Ashland, or at the door. (541)482-9851.

◆ Folk musician Bill Staines will perform at the Unitarian Fellowship at 4th & C Streets in Ashland, on Friday, October 11 at 8pm. Staines has appeared numerous times on *A Prairie Home Companion* and is known for his children's song "All God's Critters Got a Place in the Choir." Tickets available at Cripple Creek Music in Ashland, or by phone. (541)482-4154.



Songwriter and folksinger Tom Paxton

◆ Brian Gore and Antonio Calogero, two steel string and classical guitarists, will also perform at the Unitarian Fellowship. Gore performs original compositions utilizing many open tunings; Calogero's music reflects his Italian homeland, classical composition, American folk and jazz. Saturday, October 5. Tickets at Cripple Creek or by phone. (541)482-4154.

# Exhibits

◆ *Andy Goldsworthy: Stone Work in America* is being presented by the Schneider Museum through December 14. Hours are Tuesday through Friday 11am to 5pm. First Friday of each month 5-7pm. (541)552-6245.

◆ The Firehouse Gallery in Grants Pass continues its presentation of small paintings by Marcia Harvey through October 19. First Friday Art Night Reception will be held on October 4 from 6-9pm. (541)471-3525.

◆ The Wiseman Gallery at Rogue Community College will continue its presentation of mixed media sculpture by Shawn Kielty through October 26. A First Friday Art Night Reception will be held on October 4 from 6-9pm. (541)471-3500 ext.224.

◆ *Send in the Clowns!*, a juried exhibit of po-

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

October 15 is the deadline for the December issue.

For more information about arts events, listen to JPR's Calendar of the Arts



litical satire, will continue on display at the JEGA Gallery & Sculpture Gardens, through October. The show includes paintings, drawings, sculptures, and more. (541)488-2474.

### Other Events

◆ A benefit wine auction will be presented on Saturday, October 19 from 5-8pm at the Schneider Museum of Art. Proceeds from the auction support the exhibition and operating expenses of the Museum. (541)552-6245.

◆ Members of the Clayfolk Potter's group and Hanson Howard Gallery will host the annual Empty Bowls Charity Event on Thursday, October 24 between 4-7pm at the Hanson Howard Gallery in Ashland. Local potters have donated handmade bowls which will be offered for sale, with the proceeds going to local charities. (541)488-2562.

### Other Events

◆ A seven-part lecture series is being presented by the Coos Art Museum October 4 through November 21. All lectures will begin at 7pm and will be held in the Museum. Admission is free; but donations are accepted. The series includes the following: Oct. 4, Geoffrey W. Conrad, *Rise and Fall of the Inca Empire*; Oct. 10, Sue Graves, *Byzantine Iconography*; Oct. 17, Carol Vernon, *Why Do Artists Do What They Do? Looking at Sculptors Michelangelo and Rodin*; Oct. 24, Hugh Malafry, *The Mythic Image*; Oct. 31, Carol Vernon, *More than a Calendar or Postal Stamp: Artist Georgia O'Keefe, Her Life and Work*; Nov. 14, Gwen Stone, *Kandinsky*; Nov. 21, Carol Vernon, *You Will Never Again See Nature in the Same Way: the Sculptures of Contemporary Artist Andy Goldsworthy*. (541)267-3901.

October 7 at 7:30pm in the Theatre. Toulouse has toured world-wide and was the first orchestra invited to perform in China after the Cultural Revolution. (916)938-5373.

◆ Shasta Symphony Fall Concert will be presented by Shasta College's Center for the Arts, Culture and Society. Dr. James Michael Bankhead conducts the Shasta Symphony at this season opening on October 20 at 3:15 in the Theatre. (916)225-4761.

◆ The *Yreka, At Last!* series continues with Tingstad & Rumbel on October 19, at 7:30pm in the Yreka Community Theater. Eric Tingstad and Nancy Rumbel mix jazz and classical components with ethnic folk and progressive rock into original instrumental compositions. (916)842-2355.

◆ The Siskiyou Blues Society presents the Deacon Jones Vortex Blues Band (including famed drummer Aynsley Dunbar), and the Debbie Blackwell Band on October 5 at 8pm in the College of the Siskiyous Theater. (916)926-5823.

◆ The Second Annual Shasta Serenade Bluegrass Festival will present many performers, including the Nashville Bluegrass Band, Lou Reid & Carolina, Alan Munde & Joe Carr, Southern Rail, Sidesaddle & Co., Sourdough Slim & the Saddle Pals, Sam Hill, and several others. October 11-13 at the Shasta District Fairgrounds, in Anderson. (800)707-2681.

## COAST

### Music

◆ Golden Bough, from the San Francisco Bay Area, will be presented by Friends of Music on October 6 at 3pm. Music of early America, Gaelic favorites and original compositions will be included. (541)469-5775.

◆ Tom Paxton, songwriter and folk singer, will perform on October 16 at 7:30pm at Port Orford Community Building. Presented by Port Orford Arts Council. (541)332-0045.



Pianist Wu Han will perform with the Rogue Valley Symphony

## NORTHERN CALIFORNIA

### Music

◆ The National Chamber Orchestra of Toulouse with soloist Michel Debost, and Conductor Alain Moglia will be presented by the College of the Siskiyous Performing Arts Series on Monday,



Eric Tingstad and Nancy Rumbel

### Exhibits

◆ Selected Works from the Richard L. Nelson Gallery & Fine Arts Collection of UC Davis will be presented by Shasta College's Center for the Arts, Culture, and Society beginning October 30. The exhibition will continue through December 12. (916)225-4761.



Joe Hilsee and Keith Hitchcock in Oregon Cabaret Theatre's production of *The Mystery of Irma Vep*.



James Keigher performs at the Ashland Community Center



Bill Staines



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goes on



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## RECORDINGS

Jason Sauls

### Jakob Dylan: Not Just Wallflower Nepotism

The history of the sons and daughters (or brothers, sisters, cousins, etc.) of musical legends attempting to make music of their own has ranged from ambitious to downright embarrassing. For every Jeff Buckley—son of folk singer/songwriter Tim—who does something extraordinary, there are plenty of really sick “nepotism” records lurking around out there. In the late 1980s Jason Bonham made an embarrassment of the Led Zepelin sound by making a third-rate tribute to father John. The list goes on and on: Chris Jagger (brother of Mick), Julian Lennon, Dweezil Zappa, and countless others.

When Bob Dylan’s son Jakob debuted with his band The Wallflowers in 1992, every cynical rock critic with a word processing program made mad dives for the Wallflowers’ record, searching for the same type of nepotism or too much of his father’s influence. However, all they found was a group of young, ambitious players fronted by the famous offspring. With the exception of an influence from Bob Dylan’s era in The Band, Jakob Dylan had very little in common with dear old dad.

In actuality, The Wallflowers were ahead of their time. Their rootsy, folky sound didn’t become popular for another two years—until the rise of groups like Counting Crows, Blues Traveler, The Dave Matthews Band, and (gasp) Hootie and The Blowfish. Now, four years later, The Wallflowers are back on *Bringing Down The Horse*, with a few new members and a new label, Interscope. And this time the music world has stood up and taken notice.

For starters, the only thing Jakob and Bob Dylan have in common are the ability to write sharp lyrics. On his best day, Bob

never sang as well as Jakob. The younger Dylan has a smoky, weather-beaten voice that is far warmer than dad’s. This doesn’t come across any clearer than on the opening “One Headlight,” which sets the mood for the rest of the record with its mix of a steady drum beat, the hum of an organ, and

the accompaniment of both acoustic and electric guitars. Over the top of all of this is Jakob, singing words that, believe it or not, are as sharp as anything on *Blonde On Blonde*. The disc proceeds with standouts such as “6th Avenue Heartache,” which features Dylan harmonizing with Counting Crows frontman Adam Du-

ritz on its chorus. On the CD’s quieter moments, such as “Invisible City” and “Josephine,” the band relies too much on ringing organs and an unnecessary retro sound which tend to close the eyes rather than carry off the mind. They’re much better off on the disc’s up-tempo stomps, “The Difference” and “Laughing Out Loud.” These allow the listener to tap a foot rather than drift away. The last quarter of the record shows the Wallflowers at their best. Songs like “God Don’t Make Lonely Girls” and “Angel On My Bike” allow the band to stay true to their influences while playing with a more modern sound. On the closing “I Wish I Felt Nothing,” they finally pull off a slower tempo that offers an almost country-influenced guitar sound that works quite well.

What holds the group together is the superb production of T-Bone Burnett. Along with former Talking Heads member Jerry Harrison (who has produced Live, Black 47, and others), Burnett has proven himself to be a top producer for the ‘90s. One that consistently gets the maximum



performance out of his players. His recent work with artists such as Gillian Welch, Counting Crows, Daniel Tashian, and others show a unique ability to make a record sound both lush with instruments and stripped down simultaneously. With The Wallflowers, he makes them a more cohesive unit than on their 1992 effort (which could have been called the Jakob Dylan Band). Surprisingly, he loads the record with guest players such as ex-Jayhawk member Gary Louris, Sam Phillips, Michael Penn, Heart-breaker Mike Campbell, and Counting Crows singer Adam Duritz. Yet, with the exception of Duritz, it's nearly impossible to find these folks on the disc. Everything from the vocals to the guitars to the ever-present organ/piano of Rami Jaffee sounds perfectly in place. Burnett also recognizes what makes the Wallflowers a band to be reckoned with: young Jakob Dylan. All the songs and lyrics were written by Dylan and, of all the members, he dominates this record. Burnett keeps this in mind in his production, making *Bringing Down The Horse* a showcase of a songwriter's talent rather than an ego trip, while still letting the band be more than just average studio players.

Fans of the current roots rock revival (Dave Matthews, Blues Traveler, Rusted Root) will be hard pressed to find a better record than this one. And if you're a Bob Dylan fan who, after listening to his last few records, has scratched your head asking, "Why can't Dylan make records as good as he did twenty years ago?" Here's your answer: one Dylan has. ■

Jason Sauls assists with music programming at JPR. He welcomes comments and musical recommendations at jsauls@jeffnet.org.

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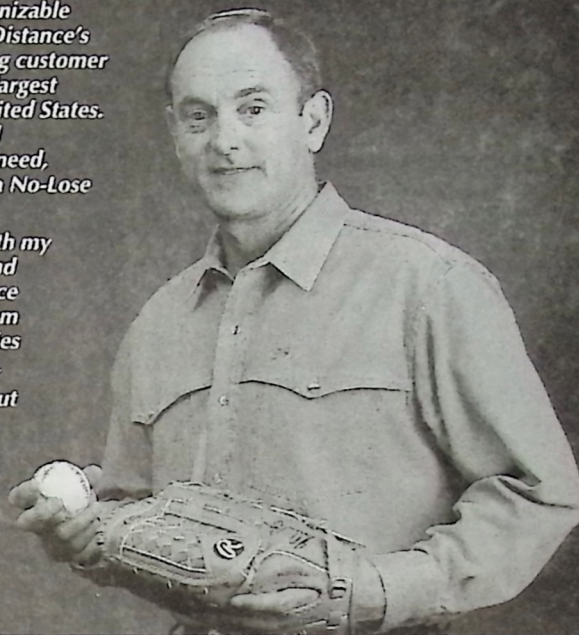
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## FEEDBACK

Dear Editor:

In the July, 1996 Jefferson Monthly, Russell Sadler observes, "Other nations have lower crime rates without jailing as large a percentage of their populations as we do. Perhaps we should find out if they know something we do not before we bankrupt ourselves pursuing failed conservative theories that win votes at the polls but do not make our lives any safer and may imperil our future."

Maybe other countries haven't subsidized unwanted and unnurtured babies for the past forty years. It has been postulated that infants born to parents who get paid for having more babies seldom develop well-rounded personalities. Instead they fail to achieve any sort of bonding and as a result grow into adults unable to trust, love, empathize or sympathize. They become predatory criminals instead, taking what they want from others by force, stealth and/or rape. These people are known as Adult Antisocial Personality Disorders and Border-

line Personality Disorders.

Unfortunately there is a crucial period during early life where bonding is made possible by loving care which is most frequently provided by the mother. If the care is not available during that specific time no amount of love, affection, counseling or care of any sort will turn these individuals into productive members of society.

We can't undo the damage done by L.B.J.'s Great Society or his War on Poverty but we can stop paying irresponsible individuals for cranking out more and more unwanted babies.

Sincerely yours,  
Stephen A. Sheppard, M.D.  
Brookings, OR

■



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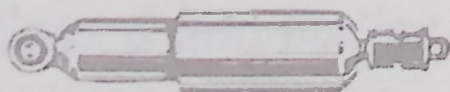


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FROM NATIONAL PUBLIC RADIO



# COMPACT DISCOVERIES

Fred Flaxman

## A Classic Lesson in Economics

Reference Recordings, the San Francisco-based classical and jazz record label which is known for its great sound and top quality performances, is 20 years old. They deserve a happier birthday than the troubled classical music market is providing this year.

The company appeared, by coincidence, three years after the publication of E.F. Schumacher's bestselling book, *Small is Beautiful: Economics as if People Mattered*. I say "by coincidence" because J. Tambllyn Henderson, Jr., RR's founder and president, never read the book, though his firm is a living example of the kind of creative entrepreneurship which Schumacher said was possible only from human-scale work units.

Reference Recordings still has only 10 employees. Their offices take up only 4,800 square feet. Their spring 1996 catalog lists a total of less than 100 releases. No question they are small. No question they are beautiful.

And amongst the most beautiful of their output, there's the delightful, fun-filled instrumental suite from William Walton's *Faade* with the Chicago Pro Musica (RR-16); Stravinsky's *L'Histoire du Soldat*, with the same group (RR-17); and the lovely, tuneful, romantic pieces of the totally neglected American symphonic composer George Whitefield Chadwick (RR-64). Their newer releases include several gems of the standard repertoire:

- Stravinsky's *Firebird Suite* and *The Rite of Spring* plus the lesser-known *Song of the Nightingale* all performed by the Minnesota Orchestra under its dynamic new conductor, Eiji Oue (RR-70);

- Famed pianist Eugene Istomin performing Mozart's *Piano Concertos No. 21 in C Major* and *No. 24 in C Minor* with Gerard Schwarz conducting the Seattle Symphony Orchestra (RR-68), and Beethoven's *Moonlight*, *Waldstein* and *No Nickname Sonatas* (Op. 110 in A-flat)(RR-69); and

- Clarinetist John Bruce Yeh's *Ebony Concerto* album with the DePaul University Wind and Jazz Ensembles playing music by Stravinsky, Leonard Bernstein, Morton Gould, Victor Babin and Artie Shaw, a superb CD (RR-55) to which I previously devoted an entire column.

Also listed in RR's last catalog is the recording I

now use to test out my stereo system. It is called *XLO/Reference Recordings Test & Burn-in CD*, and is available in 24k gold only — no fooling. It has a special, most appropriate catalog number, RX-1000. I used it recently to cure an out-of-phase problem I wasn't sure I had until I tried this CD. It also helped me to confirm that sound meant to come out of the left speakers actually did just that. It may not matter to anyone other than the conductor whether the trumpet is on the right or the left, but if you want to reproduce sound in your living room which is as close as possible to what was recorded in the concert hall, this CD is indispensable. (Nevertheless, don't expect me to explain what "burn-in" is. I'm trying to keep this article interesting.)

By many accounts some 50,000 classical CDs have been issued in the last decade and the market is saturated. There are reports of major classical CD companies cutting back on new releases and resorting to various "pop" techniques to package and

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sell classical material. I asked Tam Henderson how RR was doing.

"We're surviving," he replied, "and trying new things. We are taking on the distribution of another, noncompetitive, label which specializes in blues and jazz. This will put at least some of our eggs in another musical basket, and put us in touch with a larger, different audience.

"RR has been fortunate recently in attracting a number of major-name artists, conspicuously the Minnesota Orchestra, pianist Eugene Istomin, Gerard Schwarz and the Seattle Symphony, conductor Jose Serebrier, bandmaster Frederick Fennell; and, as of this week, Nicolas McGegan and the Philharmonia Baroque Orchestra. At our humble beginnings, I never expected to be able to work with such a stellar array of talent."

I confessed to Henderson that I've often dreamed about starting my own CD company but, like most people, have never done anything about it.

"Put it out of your mind," he replied. "The very last thing this planet needs now is another CD label trying to sell classical music. The market has been deluged with product. No retail store can hope to cope. Everyone knows that the audience for classical music is old and dying off; few youngsters have any interest. This is no surprise, since our society has abandoned the idea that children should be taught to read and write a single language, never mind the fine arts."

OK., I'll stick to writing about the CDs others make. But how, I asked Henderson, did he get started?

He told me that he and a business partner made several thousand dollars on a real estate sale and he decided to take his share and follow his dream. "No one was there to tell me that you can't start a record label with only a few thousand dollars, so the company was undercapitalized from day one. My partner reinvested his profit in other real estate, and today is independently wealthy."

Henderson started Reference Recordings because, as he put it, "I've always loved music more than anything, and have had a lifelong fascination with phonograph records and record-playing equipment. Since I had no experience in the record business, no label would hire me, so I had to start my own. It's been 20 years of on-the-job training. You might think, as I did, that it would get easier with time, but no. Every detail of every aspect of planning, recording, editing, graphics, manufacturing,

distribution, marketing and advertising is prone to screw-ups and disaster. Things go wrong that have never gone wrong before. It's the ideal career for the perfectionist: It puts one in touch with reality. I now consider myself a reformed purist."

How, I wondered, did Henderson decide which recording projects to take on and which to pass up?

"The first question to ask," he replied, "is: Can we pay for it? Many projects I might like to do would require more money than we could ever hope to recoup, such as recording American orchestras at union scale. The U.S. orchestras we have managed to record have come with significant funding. But not all considerations are financial. I have to gaze into my crystal ball and guess whether a given program of music or a given artist is likely to have a sizeable enough audience to make a profit for the company. Our batting has been better than average, but I'm not misled: every decision is Russian roulette."

Did he ever record anything suggested by his customers?

"There have been numerous customer requests for pieces of music that we planned to do anyway. In one case a fan recommended an artist — the Japanese pianist Minoru Nojima — whom we have recorded twice. On customer response cards, we get two general types of comments: (1) that we should record all the standard repertoire, and (2) that we should avoid standard repertoire at all cost. Our pattern, which we plan to continue, is to do some obscure music — world premiere recordings whenever possible — and some standard, when we feel we can deliver unusual musical and sonic values. We have no patience with nut-fringe audiophiles who listen only to 40-year-old recordings, who think, and say out loud, "everything good has already been done."

I asked Henderson to look back on the past two decades and list what he thought were RR's greatest accomplishments. And biggest mistakes.

"Recording, in the nick of time in some cases," he replied, "senior musicians near the end of their careers (Eileen Farrell, Robert Farnon, Malcolm Arnold, Frederick Fennell, Clark Terry, Ruggiero Ricci). Our biggest fiscal mistakes involve some of these same artists, whose audience is dead or dying. My partners stopped me from looking up Doris Day."

Henderson prides himself on remaining calm at recording sessions when everyone

else is going into hysterics. But he admits to "losing it" once, along with Eileen Farrell.

"This dear lady," he told me, "whose irresistible singing brought me around to opera — the last kind of classical music I came to enjoy — admits to crying easily. She told me she could never have sung *Madama Butterfly* on stage because she wouldn't have been able to hold back the tears. At the end of her last take of Harold Arlen's *Last Night When We Were Young*, in my earphones I heard her sobbing helplessly. The performance was saved, but I now find it hard to hear it without puddling up."

What will happen to Reference Recordings in the next 20 years?

"I can't predict with any certainty what we'll encounter *next* year," Henderson confessed. "I'm a good deal more certain that, by 2016, our planet will have established unequivocal contact with extraterrestrial intelligence than I am about any aspect of this volatile business." ■

Fred Flaxman's past Compact Discoveries columns are available on the Internet's World Wide Web Classical Net Home Page. The Uniform Resource Locator (URL) is: <http://www.classical.net/music/recs/reviews/flaxman/>.

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# THEATER REVIEW

Alison Baker

## The Darker Face of the Earth

By Rita Dove

Directed Ricardo Khan

At the Oregon Shakespeare Festival  
Through October 27

**T**he *Darker Face Of The Earth*, a tragic tale of love, lust, madness, and mayhem, unfolds on a stage that throbs with drumming, dancing, singing, and chanting. It's the story of Oedipus, but set this time on a plantation in South Carolina, circa 1840. Instead of a king we have a slave named Augustus (Ezra Knight) in the Oedipal role; and Amalia (Elizabeth Norment), a lilywhite plantation owner, is the unsuspecting Mom.

The seeds of tragedy were sown long before the play opens, when Amalia was allowed to run wild on the plantation, slave children her only playmates; the child she has just given birth to in the opening scene is the result of a liaison with one of those old playmates.

The family doctor (Dennis Robertson) convinces Amalia to give up her son—in effect, to sell him into slavery. Just before the doctor carries the infant away in Amalia's sewing basket, the humiliated husband, Louis (Mark Murphey), secretes his spurs in the basket, apparently hoping the child will bleed to death. He then spends the rest of the play lolling in a drunken stupor on a little balcony above the stage, rousing up now and then to make some remark about the stars. Hector (Thomas Byrd), Amalia's lover and the child's father, goes mad from grief and heads for the swamp to live out his days catching snakes.

Fast-forward twenty years. The embittered Amalia, who has become a cold, hard taskmistress—a sort of Simone Legree—purchases a new slave. Unbeknownst to her or to anyone, who should it be but—you guessed it!—the long-lost child. Now known as Augustus Newcastle, he was raised by a kindly ship's captain to be an educated and cultured man, but the captain neglected to

free Augustus before he died, and Fate has brought him back to his birthplace.

Augustus is one bad dude, with a reputation for disobedience and violence up and down the coast. Committed to revolution, he educates the other slaves, especially Phebe (BW Gonzalez), in the concepts of liberty, equality, and fraternity, and they plan an uprising. But as luck would have it, Augustus catches the attention, and then the fancy, of the mistress. Not only does Amalia begin to require his personal services every evening up at the Big House, but she falls in love with him...and he with her.

The production's a mix of highly stylized choral scenes and naturalistic acting. The play itself is a straightforward telling of events, from the birth through the terrible conclusion; it's the staging that sets it apart. The abovementioned drummers (Russ Appleyard and Craig Goodmond) are onstage throughout, and periodically the entire cast turns into a chorus to emphasize some event by chanting and dancing. An old slave woman (Johanna Jackson) interjects wise comments; the local conjure woman, Scylla (Tamu Gray), interprets signs; and a masked figure, apparently an African rendition of Fate, dances around draping future murderers with red curtains and looming up behind characters about to make fateful decisions. The whole show is staged in shadow, creating a feeling of doom, and scenes open with lighting effects that bring to mind jungles and prisons and swamps.

I was of two or three minds about this play. The tragic tale is indeed gripping, and the pageantry provides a wild sensory experience. And the play quite wonderfully conveys the diverse society that the popu-



lation we think of as "slaves" really was: Christians, non-believers, animists; house workers and field workers; American-born and native African slaves. Even more important, it foregrounds the information that there were constant rebellions among the people living in slavery; many not only tried to escape but engaged in raising private militias in preparation for revolution.

Such high drama must be carefully written and carefully staged or it runs the risk of slipping from tragedy to farce. The *Darker Face of the Earth* is fairly successful at this highwire act (though Amalia tended to lose her southern accent when she went into tough cookie mode) until the very end, when a passel of revelations occurs in one swell foop, a little too fast and a little too coincidentally. Insurrection sweeps the plantation, and Augustus comes to kill his oppressors. At knifepoint, the drunken Louis reveals the truth about the sewing basket. Augustus finally figures out how he got those huge sunburst-shaped scars, and with his hands encircling Amalia's pure white throat he learns at last the vile truth—his owner and lover is his own mother!

OSF has made much of the process of developing this play, so I feel I can offer my two quibbles. First, why must a man driven insane by grief (poor Hector) be portrayed as losing the power of coherent speech and dance around, eyeballs rolling and hair matted, waving snakes? Second, I have been trying to figure out precisely how those spurs in the sewing basket did their damage, and I can't quite picture it. A dotted line of scar tissue from the points, if the baby was somehow plonked down on the edge; or a mass of little holes, if the spur was one of those spike dealies; but a sunburst?

Well, never mind. "It got a little thick there at the end," my Companion said as we headed for the exit, "but I guess when you start something like that, you have to finish it somehow."

Sophocles couldn't have said it better.



Alison Baker lives in Ruch, Oregon.

# POETRY

## The Me You Didn't Know

BY CARLOS REYES

Think of my life  
as a desert, classic

Like the Sahara

Think of me as one  
grain of silica

Ignoring the millions  
of others like me

Barely noticing the wind  
almost missing  
the hairpin shadow  
of the scorpion

Coming out  
at midnight

Me, who waited for  
the raindrop  
to fall—

Afraid

I'd miss its disappearance  
into sound

Carlos Reyes has long been a guiding force in the poetry life of Oregon—as publisher of Trask House Books, as founding editor of *Hubbub*, as a Poet-in-the-Schools, and as author of numerous books. "The Me You Didn't Know" is from his most recent volume, *A Suitcase Full of Crows* (Bluestem Press, 1995). In May he taught poetry writing in three Rogue Valley high schools.

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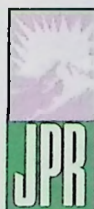
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